The Catholic Art Quarterly

VOL. VI MICHAELMAS 1943 No. 4

Official Bulletin of the Catholic Art Association
Published at St. John's University, Collegeville, Minnesota,
with ecclesiastical approval.

ADVISORY BOARD

Dom Damasus Winzen, O.S.B.
Rev. Paul Hanly Furfey, Ph.D.
Sister Esther, S.P.
Lee Bowen, Ph.D.
Graham Carey

EXECUTIVE COMMITTEE

Rev. Angelo Zankl, O.S.B., president
Frank F. Seaman, treasurer
Sister Helene, O.P., secretary

COMMITTEE CHAIRMEN

Melville Steinfels, professional
Sister Genevieve, R.S.M., educ.

Business communications and changes of address should be sent to Sister Helene, O.P., Studio Angelico, Adrian, Michigan. Articles intended for publication should be sent to the editor, Dunstan Tucker, O.S.B., Collegeville, Minnesota. Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, it has been deemed advisable not to publish material that is easily accessible in secular sources unless that material is presented from a new and important angle, or is given a Catholic interpretation, and is in accord with the Catholic Art Association principles.

C.A.A. MEMBERSHIP AND PRIVILEGES

SUSTAINING MEMBERS contribute $25 annually toward the maintenance of the Association's work, receive the CATHOLIC ART QUARTERLY, vote in all elections, and have access to the library and the exhibits.

PATRONAL MEMBERS contribute $5 annually and have the above privileges.

INSTITUTIONAL MEMBERS (schools, clubs, etc.) as a group contribute $5 annually, send two voting delegates to conventions, have extended exhibit privileges, receive a subscription to the QUARTERLY, and may use the library and exhibits.

INDIVIDUAL MEMBERS contribute $2 annually, receive the QUARTERLY, have one vote in all elections, may enter work in the C.A.A. exhibits, and may use the library.

National and regional conference privileges are shared by all members. Any member approved by the Advisory Board is eligible for office in C.A.A. elections.

Copper etching by David Jones, English water color painter and etcher, and owned by Graham Carey. In the middle ages the unicorn was the symbol of purity and the Incarnation. Honorius of Autun writes: "The unicorn is a beast so savage that it can be caught only with the help of a virgin. When he sees her the beast comes and lies down in her lap and yields to capture. The unicorn is Christ, and the horn in the middle of his head is a symbol of the invincible might of the Son of God. He took refuge with a Virgin and was taken by the hunters. That is to say, he took on human form in the womb of Mary and surrendered to those who sought him."

THE PRESIDENT'S MESSAGE

Dear C.A.A. Members:

Another milestone in the history of the CAA has been reached with this Michaelmas issue of the CAQ. Since the organization of the CAA in the fall of 1937 many new members have come into the fold, and while the older members are fairly conversant with our aims and ideals and philosophy as voiced in the CAQ and former national and present regional conventions, the newer members have not had such ample opportunities to imbibe the spirit and the aims of the CAA, and therefore constant exposition and stressing of these aims is always in place. Moreover it is my observation that fully 80 per cent of our membership is made up of those who are in the teaching profession, members who are earnest and capable and eager to spread the Christian attitude on the arts.

The fact that many of these do not yet fully comprehend the ultimate aim of the CAA and that fundamentals must be repeatedly stressed was revealed to me in a recent query: "Father, my field is the teaching of dress designing; but I can't see what bearing the CAA has on dress-designing nor how its aims can benefit me or my pupils." Before I give you the answer to this frank and revealing query, let me stress again a very fundamental fact and correct a possible misunderstanding on the part of the newcomers to the fold: the purpose of the CAA is not primarily to impart mere *technical* proficiency in the arts—many secular institutions are doing this superbly well—but rather to orientate the motivation behind all our art efforts and art teaching to a single purpose: the glorification of God—in the words of the saintly Pius X "Instaurare omnia in Christo." There is no reason for our existence as Catholic artists or art teachers if we lose sight of this fundamental point and aim merely at technical proficiency in ourselves or our pupils, or aim to imitate the purposes of worldlings. Nor does this mean that our efforts must necessarily and exclusively be ecclesiastical in nature, or destined directly for the church edifice or for divine services. That would restrict too narrowly the purpose of the CAA, and this narrowed field is already admirably served by other and older Catholic art societies than the CAA.

What, then, is our purpose and task as implied in the phrase "to orientate our art efforts to the primary purpose of glorifying God?" Our task is to be *radicals* in the true sense of the word, to upset the secular scheme of things in art, to bring about a revolution—to alter completely the minds and hearts of men by our art efforts.

Who of us is so myopic as not to see that for the past four centuries the progressive darkness of secularism has stealthily enfolded us, and that in our own times we Catholics, religious and laity, have been unwittingly, and not always innocently, breathing in with every breath the poisonous miasma of materialism and naturalism about us, unaware of its disastrous effects on our

whole weltanschauung, all our efforts and all our teaching. Therefore if we are to change the minds and hearts of others and bring them back again to the glorious light of supernaturalism, the change and revolution must first come in ourselves. That means a totally different approach from the past to our art efforts and art teaching. A truly supernatural and Christlike mentality is required. Maritain in *Art and Scholasticism* puts it succinctly when he states that one cannot produce a Christian work of art unless he lives a truly Christlike life. Such a life and such a mentality is not automatically guaranteed by baptism or ordination, or by a profession of vows—it is required that we really *put on Christ*, that we follow the lead of Holy Mother Church with absolute fidelity, that we live her inner life, and, as it is expressed in the liturgy, "that we keep ourselves unstained from the world."

Now then, after this lengthy preamble, to select a single example, what is the CAA answer to our teacher of dress design? It is this: the CAA dress design teacher who has acquired a truly Christian mentality, illumined by supernatural living, and having absorbed such worthwhile books as Eric Gill's *Clothes*, would impress upon the student the fundamental dignity of every human person as a creature of God; would stress the still more magnicent character of the Christian as a child of God and a member of Christ's mystical body. Such a teacher would explain how our bodies sum up in themselves the entire material creation and become its high-priest in God's eyes. The pupil would be impressed with the fact that the essential dignity of every Christian's body consists in its becoming the living temple of the august persons of the Trinity; that the same body's glorious prerogative is to serve daily as the living tabernacle of the sacramental Christ, becoming physically one with His sacred body; that the crowning dignity of that same human body is to "rise in incorruption" on the last day to be forever physically present to Christ in heaven! How eminently right and proper that such a body have all these prerogatives expressed symbolically in the vesture which is privileged to lovingly protect and adorn it! How utterly unchristian and revolting to have the dressing of such a body serve merely to exploit its physical charms!

Angelo Zankl, O.S.B.
President.

Feast of the Exaltation of the Holy Cross—1943.

The Symbolism of Architecture

By DOM ALBERT HAMMENSTEDE

THE religious artist who uses symbols has a twofold aim: first, to explain what the mind does not yet understand; second, to deepen the knowledge of that which it has already grasped. In doing this the artist hopes to help the Church in her endeavor to bring the truths of religion to her children. It is possible, however, that those children may look at the work of art in order to learn something about the artist himself, his character, and the conditions under which he worked. Especially is this the case if he lived in a period dominated by a particular viewpoint. Such a study may yield interesting results. In what follows I shall attempt, by an investigation of the architectural symbolism of the ancient Roman basilica and the Romanesque church of the twelfth century, to draw several conclusions regarding the originators of these buildings.

I take it for granted that the reader is acquainted with the general design of the ancient Christian basilica, and hence only a few references will suffice for our present survey. A basilica was built on an oblong rectangular plan, and was divided longitudinally by either two or four rows of columns into three or five aisles. The walls of the middle aisle were raised above the roof covering the side aisles so that the windows which pierced them constituted a clerestory. A simple wooden spanroof without any artistic value covered the nave, while sloping roofs covered the side aisles. A half circle in the presbyterium surmounted by a half dome, all of which together made up the apse, was connected with the nave either immediately or by the transverse aisle called the transept. In the apse were the throne of the bishop and the seats of the priests. Two lecterns (*ambones*) for the reading of the Epistle and Gospel were placed between the altar and the faithful in the principal aisle. There the columns were connected by a long straight beam or by a series of arches. The windows, which could have poured streams of sunlight into the building, were closed by thin translucent screens of marble or alabaster, though even if the windows had been made of some more transparent material, their height was such that it would have been impossible to look through them.

In order to enter the basilica one had to pass through the atrium, which was a porch with a roof supported by columns. A fountain in the midst of the court which enclosed the atrium served for the washing of hands.

Having this general scheme in mind, let us now try to discover what were the thoughts and feelings of those who built such basilicas in the fourth and fifth centuries.

The first feature which impresses us is the fact that the basilica seemed absolutely indifferent to its surrounding landscape. It was a stranger in all environments, no attempt having been made to bring it into harmony with the neighboring woods and hills or with the palaces and forums of the city.

It had, therefore, an air of being alien to its surroundings. One can quickly sense that it existed apart from the world—even in opposition to the world. There was nothing attractive about its exterior; there was little to break the straight lines of the plain walls. Perhaps the door was the most striking part of the whole building, the only place where the eye could rest with ease. But the door was there to lead one into the interior of the structure.

Does not all this show that the builders of the basilica cared little what the world thought of them and their religion? They seemed to have been animated by a kind of spiritual superiority. Christ, in their minds, had ascended into heaven, and they already felt themselves to be citizens of heaven. And yet, since the basilica had no towers, no dome, no statues of marble to rivet the attention of beholders, we may also rightly conjecture that its builders and designers had exercised a certain modest restraint. Because we see nothing that is soft, pretty, or melodious about it, we may even credit the basilica with a stern poverty combined with the greatness of silence. All this was a radical break from the pagan temples and palaces which were so impressive because of their prodigality of exterior decoration. It can rightly be presumed, then, that the originators of the basilica firmly believed in a successful propagation of the Christian religion without the use of any inducement to flatter the human senses.

It is an historical fact that some of the earliest Christians had a direct aversion to erecting buildings of a religious character, since they thought that in the New Testament the Lord wanted to be worshipped in spirit and truth. Even in the second century when the pagans taunted the Christians because they had no ornate churches, Minucius Felix answered the charge by saying that the soul alone was fit to be the temple of God. It was certainly an error to suppose that Christians should not employ symbols nor have churches simply because our Lord had told the Samaritan woman: "The hour cometh, and now is, when the true adorers shall adore the Father in spirit and truth," for the adoration in spirit and truth can also be performed within the confines of a temple. Besides, the time came when in consequence of the rapidly growing community life in the Church the so-called domestic churches had become too small. We can understand why it was the Christians then adopted, as well as adapted to their needs, the basilicas, buildings with no religious character whatsoever. They excluded from these adapted basilicas, however, all that would remind them of paganism the while they were performing their religious services. Indeed, they seem to have condemned all display of an illusive propaganda which aims to attract by a profane beauty.

The early builders of the Christianized basilica made no attempt to embellish their structures with the beautiful forms of living things—neither with flexible plants nor with the rounded forms of beasts or men. There is in their structures neither circle nor oval design to be found. If anything in nature be likened to the lines of the basilica, it would probably be the geometric forms of the crystal. Even the introduction of a transept that effected the formation of a cross in the ground plan of the structure was not the con-

sequence of an artistic concept. It was rather the result of necessity, or, perhaps better, the result of chance. The fundamental reason for the introduction of the transept was that in the fourth and fifth centuries the whole Roman population was weighed down with heavy taxes. Only the clergy were exempt from the odious burden. The rather amusing yet natural result was an *en masse* rush of all classes of men into the priesthood. Sufficient light is shed on the state of affairs by the fact that in 439 A.D. a state decree was issued forbidding all those whose wealth exceeded three hundred soldi (about one thousand dollars) to become priests. This sudden and unusual increase of candidates for holy orders compelled the Church to make new provision for their accommodation in the basilica, and since the apse in which the clergy were customarily placed had become far too small, the transept was added to the basilica in order to enlarge it. Here all the priests and lower clergy could be seated and still see the altar, which was placed in the crossing. Even the softness of the curves of the arches which connected the columns inside the basilica was dictated by the need of gaining more room, since the use of an architrave compelled the placing of columns very close together.

In our days of the liturgical movement it will be of profit to keep in mind that the early Roman Church retained a good deal of that hardy and sober mentality characteristic of the inhabitants of Latium as long as they were principally a farming class. In the first centuries, the Church, therefore, would never introduce a ceremony merely for the sake of its beauty; there first had to be a practical purpose. It is this rural frame of mind that is so evident in the severe asceticism of the basilica—an asceticism which led many Christians to desert the world in order to become hermits and monks, even to the extent of giving up the solemn liturgy at which they had assisted in the Roman basilicas. It is only when we realize this fact we understand how they found both their refuge and their delight in the humble chapels of the wilderness. This earnestness of life was to be expected of men who were constantly aware of the possibility of their being martyred. It is an uncontested fact of history that the Christians had built basilicas before the liberation of the Church by Constantine.

ENTERING the interior of the basilica, our eye cannot help running along the columns of the principal aisle to the altar and then on to the throne of the bishop behind the altar. There are no barriers to obstruct our line of vision. Since the side aisles are not divided into separate or independent rooms but run in a harmonious parallel line with the columns of the principal aisle, there is effected an increase and an intensity of the sweeping movement that focuses attention on the altar and God's holy representative, the bishop. Besides this, the orientation of the building, that is, its facing from the west towards the heavenly paradise in the east—indicates and emphasizes that the line of direction of the old basilicas pointed toward the supernatural world.

There is also manifest in the basilica a genuine and wholesome spirit of unity. There is none of that piecemeal separation we observe in some of our churches today which is caused by too many private chapels, niches, or side

altars. *One* large room unites the entire congregation around *one* altar with *one* sacrifice. The presbyterium certainly has its special importance, as it is the place from which the bishop and his clergy reign over the faithful in a patriarchal manner. According to the eighth century *Apostolic Constitutions*, the interior of the basilica is similar to a ship with its crew. The bishop is the helmsman; the deacons are the sailors; outside of and yet surrounding the "ship" is the ocean of sin, the world with all its treacherous straits and reefs that can bring shipwreck and disaster. Thus, the word "nave", which we use even today, retains this original idea that the Church, even in its architectural structure, is the bark of Peter.

In the fourth and fifth centuries the interior of the basilica was more richly decorated. But we should not expect to find masterpieces of sculpture in this enriched interior. For one thing, the prevailing style of Greek sculpture, which served as the model and inspiration of all other sculpture of the day, was an art designed to please the senses. Its primary aim was to exhibit man as a heroic, noble, and admirable being. The statues of the gods, therefore, which were used in religious cult were represented in full figure, for according to the mind of the Greeks even the deities should be tangible and human. But since the Christian faith furnished an absolutely different concept of the supreme beauty, of the glory, and especially of the spiritual majesty of God, a new attitude toward and a new relation between sculpture and Christian religious art became necessary. Added to this need for an alteration of artistic viewpoint in the representation of God was the fact that the Christian virtue of chastity was opposed to the exhibition of man in the nude as allowed by pagan antiquity. If the body was not directly condemned by the early Christians, they at least taught that all its untoward passions had to be controlled. This view of the early Christians, and therefore the view which the decorators of the basilica must have had, is indicated by Lactantius who states that the soul is the home of the virtues and the body the home of the vices—an evaluation which certainly was not favorable to the development of sculpture. The most advanced idealists among the Christians wanted to be free from every earthly thing, and as long as they could not live *in* heaven they wished to live only *for* heaven, This called for considerable aesthetic sacrifice on the part of the cultured and aristocratic people who had been converted to Christianity.

The form of sculpture which did become common in the basilica was the sarcophagus, which was merely an imitated continuation of the pagan funeral art. But the Christians were not affected by its pagan character, since figures which formerly had possessed a pagan religious significance were so constantly employed as mere elements of decoration that they eventually lost their original meaning. As a result, the art of sculpture, which on the whole was already decadent in the fourth century, fell to an even lower artistic level in the fifth. The well known and really beautiful statue of the Good Shepherd in the Lateran Museum may be considered an exception.

To draw one more conclusion, we may say that a desire for innocent simplicity was another characteristic feature of the Christians who built the

first basilicas. They were, in fact, dogmatic theologians rather than religious psychologists—in other words, as I will explain below, they were much more interested in the work of redemption and its objective consequences as such than in the manner human beings react to architecture.

Contemporary and transitory things, which modern art tends to present, were something quite insignificant to the early Christians. When in the fifth and sixth centuries they began to decorate their basilicas with paintings or mosaics, they intended that pictures should be regarded by the eyes of the soul rather than by the eyes of the body. Even though they may have been able to sketch trees or flowers as they actually exist in nature, it seems almost as if they had no wish to do so. Their interest in the palm tree, for example, lay not in its natural presentation, but rather in the fact that it was symbolical of paradise. It was therefore sufficient if the tree was sketched in such a way that it could just be recognizable as a tree. Accordingly, correctness of design was an accidental matter. Primary in the intention of the artist was the desire to spiritualize earthly subjects. For this reason the artist was permitted to overlook, even to neglect, the rules of perspective and to introduce a certain transformation of earthly objects (as, for instance, of persons, landscapes, or houses), if by so doing he could increase their symbolic value. Thus, Christ in the act of blessing could have an unnaturally long hand; prophets who walk on mountains might be much taller than the mountains; a table would be designed contrary to all rules of perspective in order to show everything lying upon it. Figures of saints likewise do not represent the individual portrait of this or that bishop, but *a* bishop; not the portrait of this or that martyr, but *a* martyr. Those who are acquainted with the original works of the Beuronese and Maria Laach schools of ecclesiastical art will recall that they have followed these well-established and time-honored artistic principles even in our day.

It has been said: "Whenever God will become lonely in the world, the basilica will best express the feelings of the Catholic Church." Indeed, this is the reason why I deem the preceding considerations of practical value. Is God not being ignored by what we call modern civilization? Must not, therefore, the churches we are to build today become bulwarks of the Christian spirit against the godless materialism, sensualism, and egotism by which our whole public life is dominated? Crushed and bleeding as is the Catholic Church of today in many countries, she must feel a disgust for the many supposed forms of beauty that have grown out of our modern pagan culture. But is it to be inferred that we must built only basilicas in the future? Not at all! Whenever we have to erect or decorate a house of God in the days to come after the war, however, we must be guided by the same principles which the builders of the basilicas followed.

* * * * * *

It may be that readers will find the above conclusions too strict and rigid. This may be because, in spite of the wide-spread diffusion of paganism, they think that through the Christian atmosphere which still prevails among us it may be possible to build up a flourishing Christian atmosphere in America.

I like the optimism and therefore invite these men to look with me at a celebrated Romanesque church of the twelfth century. Why? Because I am sure they will find that its builders possessed ideals which could serve as a solid foundation for a Catholic culture and civilization in times to come. This church which I wish them to examine more closely is a Benedictine Abbey church on the shores of a small lake in Germany. Let us approach it from the west.

The western front of this Abbey Church is formed by three impressive towers which represent the founder of the church, a Palatine count with his two knights. The count and his family, gazing down from the loft within the towers, would assist at the religious services. At the east end of the church we notice three imposing apses flanked by two elegant spires. Over the crossing of the principal aisle and the transept stands a fine cupola. Under it the liturgical services of the Benedictine monks were celebrated. Consequently, the greater part of the principal aisle, the place for the faithful, was located between the room for the members of the priesthood and the seats of the representatives of the Empire, and this main aisle formed the spot where the radiation of the two powers are concentrated. *Sacerdotium* and *Imperium* together took care of the *Corpus Mysticum* and *Politicum* of Christianity. In other words, religion and civilization, church and state, were living in a harmonious marriage.

When we step into the church we immediately sense the wholesome clarity of our surroundings. The church is built according to the plans of monastic architects established by Charlemagne. The length of the church between the two choirs is six times the size of the quadrangle which is formed by the crossing of the transept and the nave. The church has one choir at the farther end (the East), which is the principal one, and one at the entrance (the West). The length of the transept is the same as the nave from the quadrangle to the choir (West). The height of the church is twice the width of the nave.

Beauty of proportions is here celebrating triumph which certainly manifests the mentality of builders who loved to think with mathematical clarity. In such persons we may look for simplicity in their philosophical and theological outlook on life. They group the manifold minor details of life under a few supreme units. Everything leads back to first principles—in other words, to the necessary, unchanging, enduring, everlasting ideas in God. Christian Platonism, if you will, is here illustrated, for those ancient monks preserved the religious, political, and social traditions of centuries: they were very conservative supporters of the political authority of the Emperers as well as of the ecclesiastical authority of the Hierarchy.

It would undoubtedly be difficult for a person, on viewing the proportions as carried out in a Romanesque church of the Twelfth century, fully to appreciate all these underlying and fundamental themes at first glance. But all these themes are there and must necessarily influence people who again and again came to pray in those ancient churches. But there is in the ancient structure before us not merely the restfulness of clearly planned and vastly proportioned designs drawn up and executed according to rules that had come to the North from classical Italy. The whole building vibrates with the fresh pulsations of

vigorous life. From pillar to pillar the arcades form gigantic arches which attract the attention to the choir, whence they vanish in the mysterious dusk. Like mighty oaks, the great gray basalt reach upward as if to bear the roof on their shoulders. Relief columns, creating the impression of tall beech trees that seem to set the mass of stone in motion, merge with the pillars. The eye perceives through the arches of the principal nave and transept a rich variety of forms on the walls of the side aisles, since on those yellow tufa walls small arches of blue basalt repeat the rhythmic movement of the large arcade of the central nave. Behind the two mighty pillars that flank the entrance to the East choir, the eye is lost in looking over the choir stalls to the two apses which belong to the transept. Their recesses, richly adorned with mosaics and surrounded by a wreath of black and white stone, produce a rich contrast to the dim light of the central nave. Added to this, what delicacy there is in the execution of the individual parts, as, for example, the bases and capitals of the columns and pilasters! Here grape and acanthus leaves twine about the graceful columns. Animals of land and sea cling to them whilst on the capitals philosophical owls look down into the depths beneath. Nowhere is there stiffness, inertness, or a lifeless mass. Whilst the mathematical beauty of the Abbey Church most forcefully points to the stable and fundamental idea by which the soul of the builders was ruled, the moving rhythm, by means of which the individual parts of the structure seem to be filled with life, points to their acceptance of the passing manifestations of life.

Evidently the church was built by men with deep personal sentiments, men who had an eye for the manifold expressions of life in plants, animals and human beings. Their love for first principles did not prevent them from observing interesting circumstances, from pointing out the virtues and vices of the human race through the introduction of paradoxical happenings in the history of mankind, or from manifesting a delicate humor. They appear to us today as geniuses with progressive ideas, as men who strove for a fuller life and put the stamp of their personal feelings upon all that they did. Only because they remained both idealists and realists could they become the creators of such an admirable work.

Let us enter the church at an hour when the fiery red rays of the setting sun pierce the windows and illuminate the vast mosaic in the farther choir. What a marvellous spectacle! The golden background shines and sparkles like a thousand diamonds. The scroll of the zodiac that surrounds the dome of the apse revels in many colors which play one into the other. Thousands of stars sparkle in the majestic mosaic that shows Jesus Christ, the God-Man, enthroned in the glory of His supernatural majesty. His right hand is extended in the gesture of teaching. His left hand bears the inscription: *Ego sum via, veritas, et vita.* "I am the Way, the Truth, and the Life." His face is not that of the Master entering the home of Martha and Mary to teach and comfort. This is not the gaze with which the Man of Sorrows, staggering beneath the cross, greeted the pious women of Jerusalem. Nor are they the features of the benevolent Lover of innocent children. A portion of all these soul-sentiments

is reflected in the face that looks down upon us. What we see is the unspeakably noble countenance of the Lord, Judge, and King of the whole world, and a mysterious melody seems to sound through the whole church: "*Christus vincit, Christus regnat, Christus imperat*. "Christ conquers, Christ reigns, Christ rules!"

Behold! Ever more strongly and persistently the sunset spills its color and floods the choir with brilliant light. The top of the baldachino over the high altar gleams in a deep red. Over the choir stalls, lamps in the form of crowns from which drops of crystals hang are suspended by gold chains from the ceiling. The throne of the abbot on the gospel side, the stools of the priests adorned with mother of pearl, the purple tapestry on the walls interwoven with gold —all confirm the vivid impression that here the divine King has erected His abode, that the place in which we stand is sacred. A holy dread and a feeling of deep reverence for our glorified Savior comes over the soul, an exaltation that raises us above ourselves and makes us oblivious of all around us, filling us with an infinitely comforting homsesickness for heaven. When the Eucharistic mysteries are celebrated in such a church and our whole personality is elevated with them, then the emotions of our soul will not be expended in a mere jubilant exultation and joyful appreciation of Christ's divinely-human beauty, they will spend themselves in the desire to erect Christ's kingdom on earth in the form of a true Catholic civilization.

DAILY BREAD BEAUTY

By H. R. LETHABY

¶Architecture should be full humanity in building.

¶Fair surroundings affect the mind, and order is moral as well as material.

¶Aesthetic theories can only be understood by experts, and they only think they understand.

¶Where beliefs are bad, unbelievers are the faithful.

¶Without reverence for labour, architecture is a brutal thing.

¶Our age is so complicated we cheat quite honestly.

¶Aesthetic theory is a philosophy of manners apart from conduct.

¶Artificer and artist seem to be two forms of the same word. One has gone up in the world, the other down. Which is which?

¶Nothing really looks well that is done for looks.

¶Without some daily bread beauty we starve.

¶Good work is surely a form of good works.

¶To live on the labor of others is a form of cannibalism.

¶The best originality is that which becomes common afterwards.

¶An intention to be artistic slays art, putting seeming for being.

¶We are easily captured by myths of superiority.

¶Is this to be a world of wrecked machines, crashed aeroplanes and stranded warships—rusty iron everywhere?

¶Modern society almost consciously originated in crushing down the art of the people.

¶Everyone would produce art if so much had not been said of it that none but professors dare to profess.

¶Art must be everywhere. It cannot exist in isolation, or only one man thick. It must be a thousand man thick.

¶Old art was conditional and circumscribed; now we might do anything—only we can't!

¶The eminence of the artist means the impoverishment of art.

¶There are varieties of perfection—a cow is not an inferior horse.

¶There will be no architecture while there are architects.

¶Will it ever be that men will have serenity, or is stress of heart after all their best portion? Training and honest trade, quiet of spirit—can it never be?

¶In the great cathedrals there must have been something that we don't understand; they must have built wonder into them, exactly as children have enchanted wonder in their bogey-holes and some of their toys.

¶It's the Cathedrals bring me back to this; I see that in the great age of the Church—1000 to 1200—as an organized state system, they had made a comparatively happy world to live in for everybody, *that happiness is the Cathedrals*—no accident about it whatever. You put so much happiness in a town and out sprouted this art. This is the central theory that true national art is the thermometer of happiness—not that art was a luxury which made happiness, but happiness of condition made art. I am convinced of the truth of this in its minutest accuracy.

Two Tales

By ELIZABETH CUDA AND ADE DE BETHUNE

Art has been made so precious that there is precious little of it.
Once the solace of the maker, it has become the toy of the idler.
H. R. LETHABY.

CLOTHES, clothes, dirty clothes! How much they need resurrecting. How I dread the thought of washing each piece by hand. Why do I have to get them so dirty? And why do I have to wait so long between washings? If only I had a washboard!

When I came to the town of Port I knew that life would be different, but I never dreamed it would be so radically different. Making the things that you need when the need arises—and here I was faced with the very vital need of keeping externally clean.

It was the Lion who was responsible for what resulted. I had met her in the city of Detroit at a conference and I fell in love with her. She told me of her studio and invited me to come and live with her. She was called Lion by her family and the name suits her well. For she has the characteristics of a Lion—strength, courage, determination, and a wonderful generous heart. All the young ladies privileged to come to her studio to live were called Lion's cubs, but to me she gave the name of Tail. I was the Lion's tail and how proud I was to be so.

One day after taking in all the teachings of the Lion on making things for use, I decided to attempt the making of a washboard. If others were making things, certainly I could make them too. And besides I was tired of washing clothes by hand, one by one.

With my heart in my mouth and my pulse rapidly pounding I approached the Lion.

"I have decided to make a washboard. When can I start?"

"Good," says the Lion, "How about Saturday?"

"Fine," say I, the next day being Saturday.

Saturday morning arrives and off to the wood-box we go. Soft wood, hard wood, light wood, and dark wood, and wood as hard as nails. I am delighted with the color and happy to know that it is hard wood. It will last a long time. My great-grand-children will be able to use it if I make it well. How shall we make it? That is the big problem. I only know that I would like to carve out the ridges and I have never carved before, except a fowl when the men-folk were too lazy.

The hard wood seems to be delighted to be fashioned into a washboard, for I have no trouble at all. The wood doesn't slip out of my hands or jump back when I put the saw to it. It is a willing victim, glad to give its present shape and form to be changed into a useful article that will give service for generation unto generation.

The Lion is getting out the tools as I finish the sawing and proceeds to explain the technique for use. It is now time to carve the ridges and I am learning the art of using the tool for carving. The Lion starts the ridge, explaining that I must carve along with the grain of the wood. If I should perchance go against the grain, the wood will splinter and trouble will begin.

This makes me wonder. Many times people speak of splintered relationships—the going against the grain. What a sight when the wood becomes splintered. It looks like a hopeless mess. Somewhat like the way you feel when you have a quarrel. How does this happen? The steel instrument goes along so smoothly until, lo and behold, it meets a rough spot. If the gouge continues its course, trouble and splinters in the wood; sometimes the wood is spoiled beyond repair. But, if it stops and retreats and starts all over again from another angle—success.

That rough-spot in the wood is like the will in man because it is when someone imposes his will on us, or we on them, that the splintering begins in the relationships. I wish I would remember this when I get all excited over an idea. But every time my impatience gets the better of me. With the wood there is only one thing to do if the damage is to be controlled and that is to retreat and start over again from another angle. In this way the wood produces a smooth flowing ridge which is a joy to behold.

Finally the ridges are carved and the spirit of understanding has left its mark. The next thing is to bevel off a shelf for the soap. How nicely the brown wood curls! The bevel has to be held firm and even, with pressure on a downward stroke. The frame work comes next; it is of soft wood and it is all nailed together. There is a secret to putting in nails too. First a small opening wedge so that the line of attack will be direct and then the nail is hammered in. With people the opening wedge is personality. Then follows the attack of ideas.

I stand back and look upon this work of art and rejoice. The Lion hands me a rough piece of paper and tells me to rub it over the wood.

"What is this?" I ask.

"That is sand-paper. It is used to smooth off sharp corners, and protruding bits of wood are rubbed away until the entire wood will have a satin-smooth finish," says the Lion.

So to work again. Rubbing vigorously and gently over the entire washboard. It is wonderful the way the roughness disappears. The Lion watching me then explains how sanding is so necessary to our development in real life. Rubbing elbows with people gives us a good sanding. When people tease us, ridicule and laugh at us, and we take it as the wood does, the sharp corners in our personalities are smoothed and rounded out. At first the wood seems to be bruised when it is sand-papered, but later when the fine particles of dust are brushed off there is a satin finish that is so beautiful to look on and such a joy to touch.

Surely this is the end and soon I will be able to use it? But no! The Lion has out the oil-can and is pouring oil into a small container. The wood is now to get the finishing touch—oil. How the wood laps it up. And notice what happens! The color of the wood takes on a richness unbelievable. So smooth

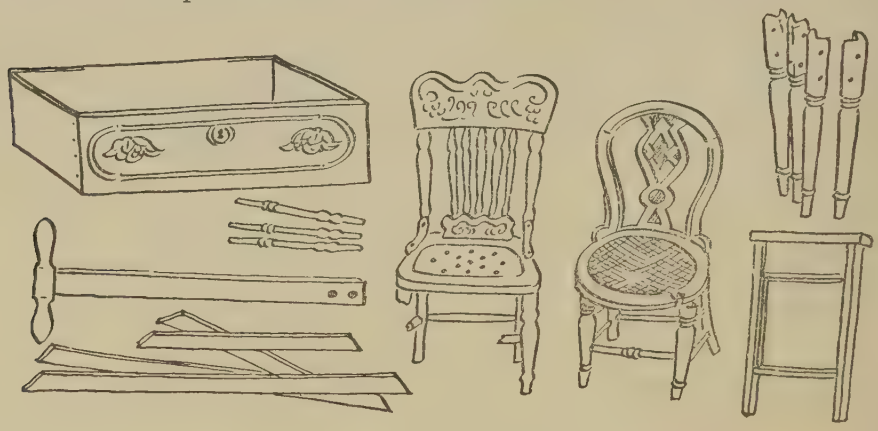
and so rich looking. I am amazed. What is in the oil that makes such a change? The Lion tells me of the healing, lubricating and protecting qualities in the oil. Immediately I thought that Christ is the oil in human relationships—for without Him human relationships would be continuously splintered. That oil was absorbed by every cell of the wood. Christ, too, must be absorbed in every fibre of our being. Our personality then takes on a richness and joyousness that surpasses all imagination.

What joy as I gaze upon the finished product. Everyone must see it. This very night I must wash my clothes. The very thought fills my heart with joy —my own hand-made washboard! Up the stairs I go. Out come the tub and dirty clothes. Then for the hot water and soap and a rub-dub-dub. The resurrection begins. A new life for clothes and a new life for the inner person.

ELIZABETH CUDA

ON March seventh I went to St. Benedict's Farm in Upton, Massachusetts, to stay a week with Mary Paulson whose first baby, Ellen, had just been born. Mary had prepared a nice little basket, nicely lined and ready with a fitting little corn husk mattress, all made by herself. But as soon as we placed the baby in it we realized that she would not be able to use if for very long. She is a tall baby and the basket was small. So we had to think right away about making her a bigger bed.

Mary had at hand no lumber except a couple of two by sixes. We could have ordered some suitable lumber, but it couldn't have been delivered to us at the farm in time for me to finish the baby crib the same week. So I had to hunt for other materials. In the attic of the old farm house I found the following: one old bureau drawer with no more bureau in which to go, four little turned legs, two broken chairs, a broken wash board, the handle from a lawn mower and four pieces from an old mirror frame.



First I took off the handles and the so-called decoration from the old bureau drawer. Then I dismantled the old washboard and the lawn mower handle and cut them to size to be placed outside along the top of the drawer. The lawn mower handle went in back and the two legs of the washboard went on either side. I needed one more piece for the front of the drawer and finally found one which had been part of the roof of a torn down corn crib. I removed the roofing nails and screwed it to the front of the drawer.

Next I took apart the two broken chairs, which gave me a lot of little spindles. True, they were of varying sizes and patterns, but I cut them all to the same length and whittled down the fat ones to fit a five-eighths of an inch hole. The next step was to drill the holes all around the top of the drawer. I could drill the holes in the front board of the drawer, but the sides and back boards were too thin for the holes; that is why I had placed the old washboard legs and the old lawn mower handle around the top. So I drilled the holes in these. It wasn't the best kind of construction, but under the circumstances the only thing I could do.

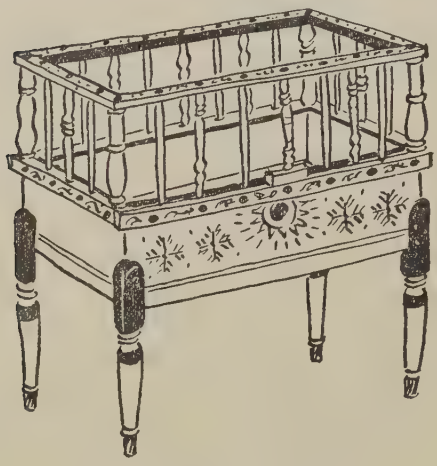
I also cut the pieces from the old mirror frame to size and drilled in a corresponding series of holes. They were to become the top railing of the baby crib. Then I arranged the spindles as nicely as I could: four big ones on the four corners, three fancy and four plain ones, alternately, across the front, and the others in some sort of pattern around the back and sides. When that was done I screwed on the legs under the drawer. These legs had been prepared in answer to a similar problem by an unknown providential person who had hollowed out their corners and drilled in the screw holes. So the legs gave me the least headache of the whole job.

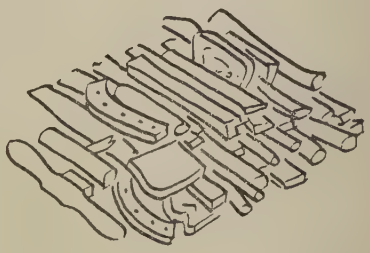
WHEN the crib was all assembled, I must say it was not very handsome. I would never have planned such a crib had I started out with new materials; but as I had to rearrange various pieces that had been made for other purposes, I had no other choice in the matter than to do the job as best I could. Still it was quite an ugly object. There is no denying it. Mary and I tried to persuade ourselves that it was beautiful, but it really wasn't. And to add to its horror, almost all the pieces of wood were of a different color. The drawer had been made of three different kinds of wood, the legs of the old washboard were lovely scrubbed pine, some of the spindles came from a chair that had been painted a pale green on top of at least twelve other coats of varied colors, other spindles were painted a poisonous drab green, others again were made of good mahogany; the legs had been covered with a fierce reddish varnish.

THERE was no time, and the makeshift job was not worth taking the time to scrape off all the coats of paint and varnish. So, much as I dislike to paint wood, especially wooden furniture, that is what I had to do. The crib was given three coats of flat white paint, after which it began to look much more decent. The white paint certainly took the curse off it in no time, except for the various nail and screw holes. So the next thing I did was to take some red, blue and green paint and to cover all the holes with a little red dot, surround the red dot with a blue flower and connect the flowers with green leaves.

The old bureau drawer had a keyhole which was gaping in the front of the crib. Around this keyhole, I painted a sun in the same three colors, and to cover the other uneven spots I painted various leaves and stripes. With the help of this decoration the crib became both more decent and more cheerful. It became completely beautiful when we put the baby in it.

The remainder of the wood from the broken chairs, etc., made quite a nice little pile of firewood.





ARTISTIC JUDGMENT[1]

By JACQUES MARITAIN

OUR attitude towards artistic works depends both upon our natural tastes and our artistic education, and it also fundamentally depends upon the *conception we have of art*. If we look upon art simply as the artist's use of his special aptitudes for the evocation of our pleasure, our momentary distraction and delight, and the very reflection of our own ideas, we shall demand of a picture or a symphony that it be a confirmation of our way of seeing or understanding things. Our main interest is in the *subject* treated, and we insist that it be in total conformity with our own preconceived notions about the truth it expresses. We shall judge the work of art as an object submitted to us, and shall make our own mental equipment the standard or the gage of our evaluation. In such a case it can truly be said that we are not judging the work of art, but we ourselves are being judged by it.

[1]Translated by Sister Mary Julie, O.P., from the French.

It is entirely different, however, when we consider art as a *creative* work with a spiritual source opening to us the artist's most intimate self and the secret meanings he has visually or intuitively found in things—meanings which cannot be expressed in ideas or words, but which can only be transmitted in a work of art or a masterpiece. This work when realized will appear to us as fraught with the double mystery of the artist's personality and the real source of his inspiration. What we do ask of him is that he invest this mystery with the eternal joy born of intercourse with beauty. We shall then judge the work of art as the living expression of a hidden truth to which the work and we, too, are submissive, and which evaluates simultaneously the work and our own spirits. This is the only correct formula for true artistic appreciation. By it we do not set ourselves up as judges but as *receptors* of the truth which this work, if it is meritorious, can and must teach us.

The first and necessary condition for formulating such a judgment is a preliminary admission of the artist's general intentions and the creative perspectives in which they are embodied. To judge a work of art we must above all else have mental awareness of another's mind, a spiritual rapport. And before judging the work, we must not only know but accept the *media* the artist has used in penetrating and interpreting the secrets of reality. Then and then only can we discern if the artist really had something worth saying. This is the first and the absolutely indispensable standard of artistic judgment. No matter how skilful an artist may be, or how perfect his technique—if, unfortunately, he has nothing to tell us, his work has no interest.

The great achievement of modern art and modern poetry is that they have developed an unprecedented degree of self-consciousness; they are fully aware of their own spiritual mystery. Their creators have understood, sometimes at a terrible cost, that the first duty of the artist and the poet is to be resolutely faithful to that truth, to that singular and incommunicable truth which is obscurely revealed to them as inherent in themselves and in objects, and to which their work "must give a local habitation and a name." It takes great courage to be a top-flight artist or poet. The great artists and the great poets need the highest kind of heroism so that they may always remain faithful to this intangible spiritual element which is as exacting as the Absolute and will not countenance the slightest deviation or defection. Because the more profound and imperative this personal truth is, the greater hazard the artist runs of having it appear as meaningless or negligible to his contemporaries. For the artist sees what they have not yet seen, though later they will see it in the revelation of the artist's labors and suffering. We are all aware now of the heroism and truth that produced the paintings of Cezanne.

To achieve this integrity in his work the artist must not stop to count the cost. That a great and authentic creative genius may triumph, he must first wrestle with the Angel, and during this initial combat many lesser artists are broken. Nevertheless, if the minor artists have been really faithful to their intuitions and to their inadequate love, something greater than themselves shall emerge in spite of themselves, and they shall have attained a little bit of heaven. Even though these artists actually fail and are never capable of truly

great work, their effort and their very defeat makes them worthy of respect. Respect for artistic effort, the recognition of the spiritual mystery which envelops the creative work of a man captivated by beauty, are the prerequisites for all authentic artistic criticism. The only artist who merits no respect is the one who works to please the public for commercial or academic success.

It is not my purpose here to make a plea for indulgence of every work of art even though it is sincere work, still less for those which exploit the truths which I have tried to formulate. I am not advocating a kind of barnstorming for the modern or unknown genuises. I do not even ask that we be very clever in our judgments. I think that the purer and more exacting an artistic judgment is the more pitiless it must be. But we do have the right to demand that a *judgment be really artistic*—that it do not attempt to pass sentence on a work of art if it lacks the very criteria of authority. Some judges of artistic work have no other qualifications for their delicate and serious mission than an incompetence which is as brazenly sure of its own ability as it is lamentably ignorant of its absence and of the reality or lack of reality in the thing judged. The intellect worthy to judge art must be conscious of the human and spiritual dignity of this separate universe which is the special realm of artistic creation, and it must have an authentic knowledge of the structure and principles governing such a universe. To achieve this critical excellence requires an appropriate education founded upon a serious study of the past as well as upon a scrupulous attention to modern achievements.

These observations pertain to sacred as well as to profane art. Liturgical art is esentially attached to a holy tradition. But the tradition is not that of any particular great school of the past, but rather that of the sacred tradition of dogma and the life of the Church, which transcends every form of human art. That is why the Church has made her own, using them for her edifices and their adornment, the great artistic forms which have succeeded one another in the course of centuries—Byzantine, Roman, Gothic, and Baroque. However, as each of these has its assured and secure place, it is in the realm of profane art that the researches, advances, and successes of the present time are most freely manifested and can be most effectively studied.

A Jerusalem Hymn

By LEE BOWEN

THE APOCALYPSE, independent of its place in revelation, is a magnificent example of symbolic literature. The twenty-first chapter especially, arresting in its language and its reference to the symbolism of jewels, was of great influence among the mediaeval writers of "Jerusalem hymns."

"And I John saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband.... And the foundations of the wall of the city were adorned with all manner of precious stones. The first foundation was jasper; the second, sapphire[1]; the third, chalcedony; the fourth, emerald; the fifth, sardonyx; the sixth, sard; the seventh, chrysolite[2]; the eighth, beryl; the ninth, topaz; the tenth, chrysoprase; the eleventh, jacinth, the twelfth, amethyst."

Eric Gill was thinking in terms of traditionalism when he wrote in his *Autobiography* that the city "properly thought of is the very crown and summit of man's creativeness and should be the vehicle for the highest manifestations of his sensibility, his love of order and seemliness, of dignity and loveliness." Gill of course was not here speaking of the modern industrial city dependent for food and raw materials on remote regions, but of the mediaeval town which with its surrounding country-side was more self-sustaining economically. St. Thomas Aquinas, in his *Governance of Princes*, repeated the story of Xenocrates, the architect, pointing out to Alexander the Great a certain mountain as an ideal site for a city. "Alexander is said to have asked whether there were fields that could supply the city with sufficient grain. Finding out that there were not, he said that a man who would build a city on such a site would be most blameworthy. For just as a newborn infant cannot be fed nor made to grow as it should, except on its nurse's milk, so a city cannot have a large population without a large supply of foodstuffs.

"Now there are two ways in which an abundance of foodstuffs can be supplied to a city. The first...where the soil is so fertile that it richly provides for all the necessities of human life. The second is by trade.... But it is quite clear that the first means is better. For the higher a thing is the more self-sufficient it is; since whatever needs another's help is by that fact proven inferior. But that city is more fully self-sufficient which the surrounding

1. The stone which St. John's calls sapphire is believed to be what we call *lapis lazuli*, an opaque dark blue stone with little gold flecks. Because of its appearance St. Jerome likens it to the heavens and to the air around us, adding somewhat fancifully that we might apply to the sapphire the words of Socrates in the *Clouds* of Aristophanes: "I walk upon the air and look down upon the sun." (See Kuntz, *The Magic of Jewels and Charms*, page 284). The transparent blue stone we today call the sapphire is, like the ruby, a crystal of corundum, which the Greeks called the Hyacinth.
2. Chrysolite is today usually known by the modern French name *peridot*.

country supplies with all its vital needs than is another which must obtain these supplies by trade."

It is surely the relative self-sufficiency of the traditional city which made it seem almost everywhere the figure of spirituality. The divinely supported institution is sufficient unto itself as far as the rest of the world is concerned, because the source of its power is within; the purified heart is impregnable to all adversity since it is superior to the whims of time; and the circle of the saints is so finished and steeled with God that it is conscious only of its divine Axis. Each is like a city needing no help beyond its own fields, and so men everywhere and in every age have spoken of the City of God, and they have meant at one and the same time *Ecclesia*, and the heart of the lover of God, and the concourse of the saints. In Christian literature the City of God is called Jerusalem.

William Durandus, in his *Symbolism of Churches*, explained the fourfold meaning of Jerusalem. It is understood historically, he said, as the earthly city whither pilgrims journey. At the same time it is allegorical of the Church Militant, tropological of the faithful soul, and anagogical of the Church Triumphant. Haymo said the Church is spoken of figuratively as the City of Jerusalem because it is inhabited by many people. He also said Jerusalem means the faithful soul because, according to St. Paul, every man is the temple of God. Finally Jersualem is the Church Triumphant because the word means the vision of peace, that is the vision of God. It is called the "holy city" because it has been sanctified by baptism. It is called new because it came into being after the introduction of sin. It is said to "come down from heaven" because it comes by grace from the Supreme Being Himself.

The jewel foundations of the city are also symbolic. St. Bonaventure, one among many others, has explained that they signify first of all the twelve apostles and the twelve articles of the Apostles' Creed and the Church Militant. Since the four trinities of precious stones stand for the four trinities of perfection, the foundations of the city also represent all the virtues.

The first trinity of jasper, sapphire and chalcedony, signifies faith. Faith is living and needs green, jasper, the color of life in nature. It is also otherworldly and needs the blue of heaven in the sapphire. Finally it requires strength, as symbolized by the white chalcedony.

The second trinity, of emerald, sardonyx, and sard, is the trinity of hope. Hope of pardon is in the green of the emerald; hope of grace is in the black, white, and red of the sardonyx, that is asceticism, purity, and charity; hope of glory is in the martyr's crimson of the sard.

The third trinity of chrysolite, beryl and topaz bespeaks charity which must have a pure heart, a good conscience, and a strong faith. The fire of the chrysolite is the consuming love of God. A good conscience comes with good deeds as shown by the pallid self-forgetfulness of the six-sided beryl for tending the hungry, thirsty, stranger, naked, sick, and imprisoned; and the blue and gold topaz shows the love of God and neighbor.

The fourth trinity of chrysoprase, jacinth, and amethyst, is that of justice. The just man is equally aflame in good or ill fortune, and the chrysoprase is fire by night and gold by day. The blue of the jacinth signifies love of neighbor springing from love of God. Justice also gives honor to God and this is signified by the purple of the amethyst.

The virtues symbolized by the jewels stand for the teaching of the church, the goodness of the saintly man, and the possessions of the saints.

Marbodus, who died in 1125, wrote a hymn in which all this symbolism is implied and much of it is explicitly stated.

JERUSALEM

Ye of the heavenly country, sing
The praise and honour of your king,
The raiser to its glorious height
Of that celestial City bright,
In whose fair building stand displayed
The gems for twelve foundations laid.

The deep green hue of Jasper saith
How flourishing the estate of Faith
Which in all them that perfect be
Shall never wither utterly,
In whose firm keeping safe we fight
With Satan's wile and Satan's might.

The Azure light of Sapphire stone
Resembles the celestial throne;
A symbol of each simple heart
That grasps in hope the better part:
Whose life each holy deed combines,
And in the light of virtue shines.

Like fire, though pale in outward show,
Chalcedony at length shall glow;
Carried abroad, its radiance streams:
At home, in shade it hides its gleams:
It marks their holiness and grace
Who do good deeds in secret place.

The Emerald burns intensely bright,
With radiance of an olive light:
This is the faith that highest shines,
No deed of Charity declines,
And seeks no rest, and shuns no strife,
In working out a holy life.

Sardonyx, with its threefold hue,
Sets forth the inner man to view;
Where dark humility is seen,
And chastity with snow-white sheen,
And scarlet marks his joy to bleed
In Martyrdom, if faith shall need.

The Sardius, with its purple red
Sets forth their merits who have bled:
The Martyr band, now blest above,
That agonized for Jesu's Love:
The sixth foundation, not in vain,
The cross's mystery to explain.

The golden colored chrysolite
Flashes forth sparkles of the night:
Its mystic hues the life refect
Of men with perfect wisdom decked,
Who shine, in this dark world like gold,
Through that Blest Spirit Sevenfold.

The sunshine of the sea displays
The watery Beryl's fainter rays:
Of those in this world's wisdom wise
The thoughts and hopes it signifies:
Who long to live more fully blest
With mystic peace of endless rest.

Beyond all gems the Topaz rare
Hath value therefore past compare;
It shines, albeit of colour grey,
Clear as a fair ethereal ray:
And notes the part of them that live
The solid life contemplative.

Some Council, decked in purple state
The Chryoprase doth imitate:
In the fair tint its face that decks
'Tis intertinged with golden specks:
This is the perfect love, that knows
Kindest return to sternest foes.

The azure Jacinth comes between
The brighter and the dimmer sheen:
The ardour of whose varied ray
Is changed with every changing day:
The Angelic life it brings to view,
Atempered with discretion due.

Last in the Holy City set
With the hue of glorious violet,
Forth from the Amethyst are rolled
Sparks crimson-bright, and flames of gold:
The humble heart it signifies
That with its dying Master dies.

These stones, arrayed in goodly row
Set forth the deeds of men below:
The various tints that there have place
The multiplicity of grace.
Who in himself such grace displays
May shine with these in endless rays.

Jerusalem dear peaceful land!
These for thy twelve foundations stand;
Blessed and nigh to God is he
Who shall be counted worthy thee!
The Guardian slumbereth not, nor sleeps,
Who in His charge thy turrets keeps.

King of the Heavenly City blest!
Grant that Thy servants may have rest,
This changeful life forever past,
And consort with thy Saints at last:
That we, with all the choir above,
May sing Thy power and praise Thy love!
Amen.

C.A.A. NEWS

THE annual ecclesiastical workshop held at Studio Angelico, Siena Heights College, went off with its usual triumphs August 18—September 1. This year the project was the study of Holy Eucharist symbolism in preparation for the designing and execution of a complete sanctuary for a new rural church to be built by the parishioners of Father Frommherz's church near Swanton, Ohio. Father Angelo Zankl, president of the CAA, was in charge of the spiritual and liturgical phases of the work, Sister Helene, secretary of the CAA and director of Studio Angelico, of the technical details.

To one who has never engaged in a workshop it is revealing to know the way in which it functions. Each day begins with Missa Recitata and ends with chanted Compline. During the day the members working on the project engage in spiritual reading and problem discussion in preparation for the actual work. They spend long hours at manual labor in order to finish the project in the time allowed.

From all accounts it must have been a jolly but earnest workshop with all the necessary clash and agreement of opinion that must accompany any work done in common. We are fortunate to have a brief chronicle from which to cull interesting items which give us an inner history of a CAA workshop.

August 18.

"We are six old hands and six greenhorns but the spirit of the group is already established in interesting contrast to last year's personnel. Tomorrow is to be a day of fasting and prayer to the Holy Spirit. Today was mostly discussion of the field of work and general orientation. The nervous excitement was beginning to fade by evening so that meditation and study will take over next. I can tell that all the newcomers find themselves in something the like of which they never expected....Things don't need a swing, they are swinging the directors."

August 19.

"Another day begins. The session today will cover the correctness of altars and their immediate furnishings. The desire at present to get into construction immediately has to be curbed gently. It takes a while for people to realize they must think hard and think straight for quite a while before the designs will be strong and good. A quantity of reading matter is being covered at this point, but I feel that Father Angelo himself is itching to get his hands into materials.

The noon hour brought an addition to our numbers for the day. Father Kolasa (the V. Kolasa of the lettering gallery) put in his appearance. After a short discussion on symbols the urge to work could no longer be checked, so the folks are all busy laying out in full scale the measurements of the sanctuary on the walls and floor of one of the big studios. The momentum was good, so the directors slipped away for a short while.

I wish I could describe the general atmosphere. The sisters are at the same time docile and inflexible. They really intend to bend completely into the situation, but they are as yet too stunned by the fix they are in to start grasping the ideas involved. Indoctrination goeth on constantly. We talk and talk and talk. Is it really worth all the hammering? To see things done by others looks easy—and all would be imitators. So few see the terrific ordeal back of creative work

when one lives with hardly a nose above water".

August 20.

"The clouds hang low. In all other respects it looks as if the day will hold plenty of action when the people attack the material they plan to work in. We let them hack at pieces already started until they grasp the characteristics of material and tools. After that the designs and symbolism can begin to take shape in the acutal material considered."

August 21.

"To get on with the story—things are better today. People are at the grind early and stay late so that the bouncers have a job of it to get the flock at meal time. Bedtime is even worse. Last night Lilia went around closing windows as a last resort—a kind of "smother-technique." From all appearances she will be hard put for a method tonight. One sister has been hammering at a bell all day. The woodcarving bench has been surrounded. Father Angelo has been into both pine and oak thus far. The scamnum has the undivided attention of a sister from Indiana and one from Colorado. Mr. Seaman has been very busy baking batch after batch of ginger bread. The discussions tomorrow will take care of the superimbellishment. It may not sound too impressive as retailed, but take it on faith that the reaction is typical and good. All seems to be developing.

August 22, Sunday.

The day is young yet and I can only guess its progress, as it will have to be devoted to conferences and the final selection of the matter to be embodied in the decoration of the articles to be made. Odd as it seems, the sisters all shun the textile problems—vestments, antependia, etc., which one might expect would unbalance the situation.

August 23.

"The pressure is really on today. All are approaching final material, and the "I-like-this *versus* it-might-be-better-that-way" keeps things boiling. By tomorrow several of the designs will be ready for construction.

August 24.

"How I long for a husky shovel. Something to do or make such as the rest have."

August 25.

"This was a crisis. That is, those concerned voiced opinions which nobody agreed to, but the voicing cleared the air. All this when the word came that the pastor who seemed so necessary to the success of the project could not join us even within the week. I see it all as the acid test which anything worthwhile deserves and can survive. These things are easy when everything falls in our favor, but, if we have what it takes, we'll make the thing go even against odds."

August 28.

"The work is finishing up nicely and includes four carved panels for the altar railing, ambry door and a missal stand, carved cross and corpus, turned candlesticks, a fine brass bell, antependium, altar cards, and full scale drawings of altar, tabernacle, lamps, and tester. All this from nine people in two weeks isn't so bad."

August 31.

"Last day—last item of the chronicle. There has been a final batch of photos, a final nick on the wood carvings, a final retouching on drawings, an exchange of addresses, and no end of friendly teasing. Mr. Seaman has been swell, a bit boyish and getting into the hang of things all around."

WE would like to publish details of the CAA workshops held this summer at St. Ambrose College, Davenport, Iowa, under the direction of Father Catich, and at the College of Notre Dame of Maryland, Baltimore, but to date reports have not yet been made. Of the Notre Dame of Maryland CAA workshop, Father Couturier, O.P., who directed two of the courses, has written in the August number of *Liturgical Arts*.

¶During the summer months Miss Ann Grill gave a series of lectures on Christian art at the Sheil School of Social Studies, Chicago. Beginning with August 22 this same school gave an exhibition consisting of work taken from the CAA professional Exhibit supplemented with things borrowed from St. Mary's Seminary and from other individuals. On the opening day professional chairman Melville Steinfels gave an address, and, so he says, "said nothing important." Miss Grill will continue her work in ecclesiastical art at the Art Institute, combining it with a workshop, for those who wish to try the practice of art.

¶Beginning this month and continuing indefinitely, several Sister CAA members are being featured in a special exhibition of illuminated manuscripts at the Metropolitan Museum of Art in New York.

¶Mr. Robert Amendola, Natick, Massachusetts, has been made president of the Pius XI Cooperative. Mr. Amendola is a first class sculptor and former Prix-de Rome artist.

¶Some months ago Lauren Ford was represented with eight pieces in the National Show of Women Artists in the Detroit Art Institute.

¶Sister Jane Catherine of Mary Manse College, Toledo, Ohio, was awarded the 1943-1944 George Stevens scholarship to the Art Institute of Chicago by the Toledo Museum of Art, and will spend the year 1943-1944 in Chicago.

¶Father Couturier, o.p., is doing some fresco panels for the College of Notre Dame of Maryland, Baltimore. For several years Father Couturier has been conducting classes in the Notre Dame summer workshops organized by Sister Noreen.

¶Regional meetings to be held are as follows: the Central Regional at St. Mary's Academy, Milwaukee, September 18, the topic to be "Art for Christian Living"; the North Central Region at Mount Mercy Junior College, Cedar Rapids, Iowa, September 26. A detailed report of all the regional meetings held during the year 1943 will be made in the Christmas issue of the *Quarterly*.

ONCE more we solicit news items for the CAQ from members of the Catholic Art Association. We realize that humility is one of the Christian virtues the CAA tries to cultivate. Is it because "artists work, they don't write" that news items are so rarely forwarded to the CAQ editor? Some moths ago a prominent CAA officer said that some sort of publicity program is what the Catholic Art Association needs. From the meager accounts we receive we gather that it must be a combination of humility and a professional aversion to writing which is responsible. CAA artists are doing so much that goes unnoticed we feel that many are losing the mutual support and encouragement that comes from a recognition of accomplishment. What was it St. Paul wrote: When one member suffers all the other members suffer with it, and when one rejoices, all rejoice? I forget, but that is what he meant.

And then there is the gallery! CAA artists evidently are negligent, for in spite of the great amount of excellent work they are doing they fail to answer appeals for entries into the symbolism contest (Christmas issue, "President's Message") or to send in material for the photography competition (Easter issue, "President's Message"). We want to carry out all CAA promises, but sometimes because of the lack of response we cannot.

Is it because the vision of greatness has not yet seized the CAA? One is inclined to think that there are those among us who doubt the success of the cause of Catholic Art. Instead of doing, they are calculating the possibilities of success. In the truly great cause there is never the thought of calculation, but the thought of what is right and true. What we need in the CAA is the morale of a great army, conscious of a fight to be fought and a victory to be won. We need cooperation, a finer sense of humor, an interest in the fate of each comrade in arms. Instead we have what Chaucer called the sin of "acedie," a spiritual sloth and sluggishness that makes difficult the exercise of zeal and art.

The long promised index of the first volumes of the *Catholic Art Quarterly* will be published with the Christmas issue.

WHO'S WHO AND WHAT

IN this issue of the *Catholic Art Quarterly* we have a variety of articles ranging from the sublime to the homely. The CAQ is not an architectural magazine, and yet a discussion of the Christian spirit as manifested in the ancient Roman basilicas is indeed fitting. Few people can write on this subject with the spiritual insight of Dom Albert Hammenstede. For years he prayed in the basilica he describes in "The Symbolism of Architecture" and there breathed the atmosphere built into it by its medieval architects. We are accustomed to read descriptions of medieval churches written by the art critic and the outsider who admires the art only; we have here the "inner" description of the basilica Abbey church of Maria Laach by a man who learned to love the church in which he spent the greater part of his life. He tells us of the *use* of church architecture.

In "The Jerusalem Hymns" we have the last of a series of four articles on medieval hymnology by Lee Bowen, now Sergeant Bowen, stationed in Texas. Lee Bowen has given generously of his erudition in interpreting the symbolism of the medieval hymns. The priest and the religious of today are generally unaware of the complicated meanings written into their breviary hymns by the great Christian hymnologists of the early and the medieval church. Sergeant Bowen was formerly professor of English at Boston University.

In the two sketches by Ade de Bethune and Elizabeth Cuda we have charming descriptions of the creative joy that goes into the making of two of the most ordinary things for use, a crib and a washboard. Of Ade there is little to write for everyone in the CAA is acquainted with her quiet humor and her unique style of

writing and making. Elizabeth Cuda formerly belonged to the Milwaukee branch of the Catholic Worker and is now living in Los Angeles, California. They both write with a warmth that is full of the joy of creation in all its health giving fullness.

SISTER MARY JULIE, O.P., of St. Mary's of the Springs College, Columbus, Ohio, has translated for us from the French "Artistic Judgment," by Jacques Maritain. "Artistic Judgment" appeared in the *Revue Dominicaine*, Montreal, Canada, September, 1943, and is published with the permission of the editor.

President's Page

ELECTIONS

In the annual C.A.A. balloting just completed the following members were elected: President, Rev. John Walch, Tulsa, Oklahoma; secretary, Sister Mary Carlotta, S.N.D., 37 West Fifth street, Covington, Kentucky; editor of the Catholic Art Quarterly, Miss Ade de Bethune, 29 Thames street, Newport, Rhode Island; treasurer, William Cladek, 2062 Price street, Rahway, New Jersey; educational chairman, Sister Mary Joanne, S.N.D., 1111 West Bancroft, Toledo 6, Ohio.

The chairman of the Advisory Board, Graham Carey, announces that Dr. Lee Bowen has withdrawn as a member of the advisory board. The advisors unanimously elected Father Catich to succeed Dr. Bowen. Father Catich accepted. Unfortunately he finds that he is unable to continue. The advisors are now consulting among themselves for a successor to the successor.

The CAA constitution requires that the Treasurer submit his annual report for the year January 1 to December 31 in the Christmas issue. The present report takes in the expenses up to November 18. The final costs of the Tulsa convention and the printing and engraving costs of the present Quarterly issue are not included. A full report by the Treasurer for the year January 1 to December 31, 1947 will be submitted in the forthcoming Easter issue.

TREASURER'S REPORT

CATHOLIC ART ASSOCIATION

January 1, to November 18, 1947

RECEIPTS

January—Received from retiring Treasurer, balance on hand, including memberships	$1,309 93
February — Memberships	94.50
March — Memberships	130.00
April — Memberships	107.05
May — Memberships	139.50
June — Memberships	66.50
July — Memberships	123.50
August — Memberships	204.00
September — Memberships	258.55
October — Memberships	269.05
November 18 — Memberships	61.00
	$2,763.58

DISBURSEMENTS

Quarterly	$1,129 33
Postage, Supplies, and Printing	186.71
C.A.A. Exhibition Catalog	46.00
Pamphlets and Cards for convention	30.00
Travel Expense (Tulsa convention)	225.00
Bank charge	.05
	$1,617.09
Balance on hand	$1,146.49
	$2,763.58

Respectfully submitted,
WILLIAM V. CLADEK
Treasurer

TRAVELING EXHIBITIONS

Among the many suggestions by our treasurer, Mr. William Cladek, for the improvement of the CAA the one concerning exhibitions deserves special mention here. Mr. Cladek feels that the traveling CAA exhibitions are the most potent force we have for the indoctrination of the various cre-

ative activities with Catholic truth. He recounted his own "conversion," the result of his first attendance at a national CAA convention. That which impressed him most at the convention, aside from the enthusiasm and spirit of the members, was the high quality, diversity, and quantity of creative works in the convention exhibition.

We do not go so far as Mr. Cladek, who says that the exhibitions are the most important feature of the CAA. We do agree, however, that they are important instruments for furthering Catholic artistic fundamentals. We can do no better than to quote from the catalog that accompanies the traveling shows on the general nature and purpose of exhibitions:

"The general purpose of art exhibitions is to show people what they would otherwise not see, and what they would profit from seeing. This exhibition is no exception. It aims to show things that may be of benefit to two general classes of people.

"One group consists of those who are interested in the arts, but who have little or no interest in, or knowledge of, Catholicism. The other consists of Catholics who have no particular experience in artistic matters.

"Each group can find much profit in a study of the things exhibited here. To each, modern Catholic art means the product of the commercial church furnishing house. The one, having no religious bias, but clear as to the vulgarity of this commercial rubbish, rejects both the rubbish and the ideas it represents. The other, convinced of the truth of the religion that these things are supposed to manifest, accepts the pietistic shoddy without questioning its artistic quality. Both are right, and both are wrong.

"Perhaps the most important lesson which either could learn is the distinction between sacred and secular motives for making things. The sacred motive for making anything is the traditional one. It is that the thing made may be both true and good, i.e. true to its form and adapted to its use. If it is not true to form and good to use, then it is not worth the time a serious minded artist would put into its fabrication, or a serious minded patron into its employment. The true, traditional artist works primarily for the good of the thing to be made, and only secondarily for such motives as amusement, profit or reputation. These secondary motives are not necessarily wrong in themselves, but only when they are set up as primary. When secondary things are thus put first we get secular art, and most of the output of the 'art world' today, as of the commercial world, is frankly secular.

"We all know that the art of old times was largely religious. In our museums, most of the objects from traditional cultures—pagan or Christian—are connected in one way or another with worship. We can see many exhibitions of noble traditional works of art in any of our larger cities, but the work is old. We seldom see good works of modern religious art, and we therefore naturally assume that they do not exist. This exhibition will help to dispel that error."

Several members signed the list at Tulsa requesting some or all of the traveling shows. The list was mislaid. We ask therefore, that those who requested the shows reaffirm their wish by writing to the Exhibition Chairman, 29 Thames street, Newport, R. I.

A resume of the exhibitions follows:

1. General Traveling Exhibitions, $15.

Over 99 items including calligraphy, drawing, painting, printing, wood and linoleum cuts, copper plates, stone, wood and ivory carving, metal work, stained glass and needlework (catalogue upon request.)

2. Cladek Traveling Exhibition, $5.

Eight mats 15x20. Over 40 samples of Cladek's calligraphy as used for Christmas and Easter cards, announcements, etc.

3. Arbo Traveling Exhibition, $5.

Twenty-three mats 15x20 and 10x15. Over 70 images and symbols with calligraphy, covering mostly the feasts of the Church year and the sacraments; from Klosterneuberg near Vienna.

4. Wendling Traveling Exhibition, $5.

Nine mats 15x20. Twenty-two samples of Anton Wendling's work, mostly in black and red.

5. Hagreen Traveling Exhibition, $5.

Fifty-three mats 10x15 and 10x10 in two series: A.—religious wood cuts and engravings; B—cartoons cut in wood for "The Cross and the Plough," organ of the Catholic Land Movement of England.

6. Schiestl Traveling Exhibition, $5.

Twenty-three mats 10x15. Over 60 color prints of the paintings of Matthaeus Schiestl.

GOD, Who at sundry times and in divers manners spoke in times past to the Fathers by the Prophets, last of all, in these days, hath spoken to us by His SON.

St. Joseph in the Nativity-Iconography

By Edward M. Catich

During the past summer I attended a lecture and slide review on medieval scenes of the Nativity and the Annunciation. The lecture though interesting concerned itself chiefly with identification of the schools of painting from which the works of art were taken. It proffered no views or explanations of the iconography represented. The slide showing was of greater interest if for no other reason than it showed a continuity of iconographic expression even in those medieval countries far distant from each other.

Yet, to me, one aspect of all the scenes flashing on the screen seemed a constant and shameful contradiction. I refer to St. Joseph's strange indifference in the presence of the great event of the Incarnation. It shocked me. Each time a new Nativity or Annunciation scene flashed on the screen I looked quickly, hoping that St. Joseph would finally redeem himself and show a more active interest in the great event taking place. But no, poor St. Joseph in each succeeding scene would be up to his usual, seeming nonsense, chopping wood, sleeping, drinking some potion, fabricating wood, generally with his back turned away from the Virgin and her child.*

All this seemed a shocking rebuke to the meek, Gospel-humility of St. Joseph—praised by the Holy Ghost as a ". . . just man." I was certain the medievalist did not so conceive of St. Joseph, but rather loved and respected him. Was he not to become the patron saint of the family, and was not the family a most prized possession of the medieval people? And yet it seemed

---

*Additional investigation brings to light that some writers on Medieval iconography when they consider the problem of St. Joseph are frankly puzzled. In his very competent book Achille Segard has this to say about the figure of St. Joseph in an *Adoration-of-the-Magi* scene: "The figure of St. Joseph deserves a few words of comment. The head is masterly, in its modelling, color, and expression of strength and seriousness; but it is sunk between the shoulders for no ostensible reason. In the expression of the face we look in vain for any sentiment in keeping with the rest of the composition. Is it sad, or vaguely anxious, or is it simply moody?

"The magnificent dignity of the picture as a whole forbids us to believe that the painter's intention here was ironical. What then is the meaning of the look which St. Joseph turns on the group of angels who are bringing the tidings of joy?

"It is noteworthy that in all pictures of the *Holy Family* painters have had difficulties with St. Joseph. There is no fixed tradition to support them here. Often in the *Adoration of the Magi* the painter gives him a sour look. Some place St. Joseph in the background, or at one side of the main composition, as a spectator. Others in order to obviate the necessity of choosing one expression rather than another, depict him studying a book."

Jean Gossard dit Mabuse, by Achille Segard, Brussels, 1923, p. 21.

only too true as I reviewed uneasily in mind the scenes of the Nativity as painted by Giotto — whose iconography I was studying at the time. I could recall but two scenes, one in the lower church of St. Francis in Assissi, the other in the Arena Chapel in Padua. Both showed angels, animals, and shepherds in wondrous amazement at the great supernatural event, yet in both scenes, sad to relate, St. Joseph was asleep.

I felt unhappy over the pictorial abuse to good St. Joseph. I even had the impulse to shout that St. Joseph was not the diffident foster father and husband the medieval scenes seemed to portray him. The thought bothered me. Happily weeks later a probable solution dawned on me. I offer it here, for I believe it is a partial answer to this strange enigma.

In almost all scenes of the Nativity St. Joseph is generally occupied with some mundane task such as making a fire, warming his hands, resting his head on his hands, or sleeping. To the medieval people, however, the Nativity was not just an ordinary birth. It was, as had been foretold by the prophets of the Old Law, the great miraculous event whereby God became incarnate of a Virgin. "Et virgo concipiet," prophesizes Isaias, "et pariet Filium et vocabunt nomen eius Emmanuel; id est Deus nobiscum."

Now the Nativity, a miraculous event, took place without the protracted sorrow, pains and anguish that usually accompany childbirth. Mary brought forth her Son, ". . . wrapped Him up in swaddling clothes and laid Him in a manger," as St. Luke informs us, signifying that no mid-wife was present and that Mary as the Virgin Mother in this miraculous birth was not subject to the usual pain and weakness consequent on childbirth. The testimony of the Evangelists, Apostles, Fathers, Confessors, Doctors, Saints and Mystics in all ages since bear witness to medieval belief in the miraculous nature of this birth.

The role of St. Joseph at the 'accouchement' of the Virgin is exactly as portrayed by the well-schooled medieval actors in the miracle and mystery plays and the artists in their various artistic media. It is the role of an ordinary man, caught unawares, in the presence of a great miracle. Now a miracle properly transcends human, mundane values. It is a super-natural event. Because miracles are above and beyond time and the laws of nature, they generally are operative "in ictu oculi"—the wink of an eye. Had this Nativity been an ordinary birth St. Joseph would have known that the time of the birth of the child was at hand. He accordingly would have pre-

pared for it. He would not have been found asleep, or warming his hands before the fire, or drinking from a jug, or doing some other disproportionate act. Out of ordinary human, husband-like consideration he would have been doing all in his power to lighten his spouse's burden.

It is at once anachronistic and completely at variance with the medievalist's concept of family and children—values which were most highly regarded in that era. It would have been utterly disgraceful and a heinous disregard of a most fundamental code if St. Joseph at the birth of "His" first child had been so lacking in solicitude. Ordinary husband-devotion would have indicated to him the need for a mid-wife, vessels and such like. But because this was no ordinary birth—rather a miracle transcending human considerations the medievalist was not in the least shocked by the lack of congruence between St. Joseph's "world" and the world wherein the "*Word was made Flesh.*"

Another point all too often forgotten by critics of St. Joseph but ever present to the minds of the medieval worshipper was that while St. Joseph was a necessary figure in the Gospel story he was but the *foster father*. He was not the real father. The medieval painter fully aware of this pertinent fact painted his figure in such a way as to leave absolutely no doubt in the minds of the spectators. The same thing may be said for the medieval mystery plays in which the part of St. Joseph often was played by the village fool or clown. It is for this reason the medieval artist pictures St. Joseph doing disproportionate tasks or in a contrary state such as sleeping in order to make crystal clear—by what the modern investigator would call psychosomatic dissonance—the separation between Mary, the Mother of God, and Joseph, the *foster father* of the Christ-child.

The medievalist therefore fully, knowingly and lovingly agreed with the Maitre de Flemalle who, when painting his Annunciation, shows St. Joseph present but paying no heed to the great event, instead making—of all things—a mousetrap.

What We Can Do About Catholic Art

Ann H. Grill

In a recent book entitled, "Designs for Christian Living," Peter Michaels says, "Ninety per cent of us Catholics are trying to solve the wrong problem. The great question today is not 'How can I be Christian in this society?' but 'How can I make contemporary society Christian?' Christianity is not just a question of what we do, but what we do first."

As a Catholic art group we consider it vital to "remove the ugliness" from our own doorstep. Our big problem, however, is not what we can do about Catholic art (if there be such a thing) but—*What ought we to do about being Catholic?*

After posing this first question I should like to ask another: "What can we as a group of Catholics do about art, art in general?" During this convention we have been talking about "Catholic Art," talking about what art can bring to us in the Church. This is only one angle from which to view the situation. It is as if we were causing all the rays of light to turn inward upon us sitting in the center of a circle. Is it too much to ask of us as strong Catholics to bring something of the truth back to art? Ought we not point ourselves out from the center, which is Christ, in the various lengths and directions we are capable of exploring?

A large part of my work is done among people outside the Church. Consequently this problem may concern me more than it does some of you. It has become second nature for me to consider the problems of those outside the Church and to balance the Catholic viewpoint against them.

In my various activities I may design for the Church one week and for industry the next, or I may teach children in a Catholic grade school during the week and children in a private art school over the week-end. I may teach students in a Catholic college one year and adult students in a technical art school another year. For further contrast I may at one time have classes in ecclesiastic design in an art school with no religious connection and at another time have classes in Christian art in a Catholic college. I may also teach classes in art in the more or less sheltered confines of a convent boarding school and at the same time lecture in a school of social studies to students who rub elbows with the world. All this would create an impossible situation if I could not reduce art to very sound fundamentals. I simplify matters by remembering that art is art and that in each place art has its special function to perform.

Personally I can determine no special difference between what we have discussed as fundamental principles of Catholic art and those of art in general. The same rules of good design and color apply to both. To be good Catholic art it must first be good art. Next it must serve well its purpose in the Church. But every able artist re-

alizes that the object he creates must function efficiently . . . so, wherein lies the difference? As Catholics we ought to be leaders in this program of truth in art instead of taking a corner on it. As a Catholic I might want to give my best work to the Church, but, as a Catholic and an artist (a workman) I have an obligation to give industry a good job, also. In fact, when an artist gets far enough into the making of an object he forgets about "making it Catholic" and proceeds to make it as an artist thinks it should be made to serve its purpose properly.

When I learn of Catholic schools introducing Christian Art classes, classes in religious art, I wonder if the students in these new classes are ready to departmentalize their thinking and their working to this degree. I also wonder what these students will learn in a specialized class in Christian art which they would not get in a more effective way by full participation in religion and liturgy as they have these things explained to them in religion classes and by attention to similar problems in their more general art class. Ought not all their thinking and making be Christian in quality? The mere subject matter is not going to make it so.

In taking this stand on teaching a separate class in Catholic art I lay myself open to definite criticism. I have been teaching ecclesiastic design and Christian art to one group or another for years. I believe there are a few Catholic colleges in whose art department students are ready to profit by a specialized class in Christian Art. Their religion is being lived quite completely and their art background is sound and very broad.

I find myself critical also of studios which label themselves specifically as "ecclesiastic art studios." These places might broaden their scope beyond the painting and sculpture of Christ and His saints to fundamental Christian integrity so that when they have "decorated" a church it still remains a suitable place for worship.

I have no axe to grind. My sole reason for discussing art from this point of view is that we might as individuals, as studio groups, and as CAA members take a most fundamental stand in the matter of art.

I would conclude from my own experience that our chief difficulty springs from lack of sufficient *Truth*. We must penetrate our religion deep enough to know the things it requires of us. We must practice Catholicism to the full extent of our liturgy, to the extent that we exert a strong influence for good not only inside the Church but also outside of it.

Are we right in using the term "Catholic Art"? You see it is not as artists that we are Catholic but as complete men. Eric Hemingway says, "Of the many functions that art may have, the salvation of the soul is not one of them. To demand of art what can legitimately only be asked of religion is one of the major heresies of modern aesthetics."

When we become over-zealous about art it is well to realize that as Catholics we can get to heaven without one bit of art, and that we may also get to the opposite place surrounded by the finest art in the world. Let us as Catholics make especially good use of intelligence in both art and religion. Some day the Lord will ask us to render an account of our stewardship. The misuse or failure to use our God-given talents may weigh heavily against us. We must learn to perform economical acts of thinking

and judging by making use of the proper tools for each act we do.

At this point there comes to my mind the childhood rhyme, "What are little boys made of?" and the echoing rhyme, "What are little girls made of?" From here my mind makes up a new rhyme which asks, "What are Catholics made of?" and "What are artists and teachers of art made of?"

In answering the last question I should like to put into nutshells several groups of qualities desirable for all of us who work in the field of art:

1. At least an average amount of common sense so that we might keep our balance.
2. Psychology enough to understand how people see and learn so that we might most effectively present our work for their use.
3. Good technical training in the field of art. This training is as necessary for teachers as for artists producing objects.
4. Friendship with the Holy Ghost so that we might obtain the gifts of Wisdom and Understanding to see the job we have to do and obtain the courage and humility to do it. (The other gifts of the Holy Ghost are helpful, too.)

For the second nutshell I use the word ECCE:

*E*xperimentation—This phase is often as important as creation. Some teachers and artists do not realize its importance.

*C*reativeness — I here quote Barry Byrne who says, "It is more important to create than to preserve." This is said with no reflection on honest work of past periods but in caution against slavish copying and rebuilding of period styles."

*C*raftsmanship—This is the technical training spoken of under three above.

*E*conomy—Of time, of energy, of purpose, of materials. Not that we will become lazy in the work we do, but rather that we will make good judgments in all work that we do.

I think there ought not to be so wide a difference between artists and teachers of art as now exists. Each ought to be somewhat of the other. Each artist, if socially minded, will be somewhat of a teacher, and each teacher, I hope, will be a maker of things. Our teachers ought to do more than merely show their students the process of making. Teaching of art ought not to be so much a matter of imposing information and techniques as it is a matter of leading out from within the student what is already there. It is a harder job, I know, but that does not excuse us from doing it. You have all heard the "teacher-ish" expression, "I keep pounding away." Pounding means to me a pushing down, a driving in, I suggest instead the expression "a digging away." Digging implies an unearthing, a lifting out into air and sunshine, a stimulation to growth. The pounding-in of art may be the direct cause of a malady which afflicts so many Catholics, the malady of "cubby-holed culture." Persons with this malady have at some time in their life been told what art is. Without investigating this knowledge further they have shoved it into a cubby-hole of their mind and then rest secure in their possession of "culture." Art like religion is an organic thing and must continue to grow. Otherwise it will stagnate and finally disintegrate. One of our chief duties as teachers in Catholic schools is to unveil to our students their need for thinking,

studying, and experimenting. It is our duty to teach them how to make their own choices and decisions within the Christian pattern of life.

While students in secular schools sometimes go to the extreme of giving no respect to authority in making their judgments, students trained in Catholic schools too often go to the opposite extreme and rely upon authority to the extent they are unable to find wise solutions to the problems they meet in the world. In order to live Catholic lives we must align our individual judgments with Christian principles.

The Church does not supply each of her members with a set of YES and NO flash cards wihch pop up when the Catholic needs to know the answer to a particular problem. The Church says we must honor God, save our soul, and help our neighbor. She gives us instruction in the things she requires of us. She also gives us a few sturdy sign posts to guide us in our journey. We have the promise of God's judgment and reward at the end of our cross-country travel.

If we are makers in the field of art the *Four Causes* are excellent guide posts for judgment in proper making. Under the final cause we ask ourselves the purpose of our making, why we are making the object. Under the formal cause we conceive an idea, a mental image of the object which will later be worked out in a material (the material cause). Under the efficient cause we must determine the skill, the tools, the abilities we have in making in the material the idea conceived in our mind.

One great fault with the world today is that all men are no longer makers in their natural right. They have become merely purchasers, critics, observers of things. If you are one of these observers I don't know how much use a standard of judgment for art objects might be unless you are humble enough to accept the judgment of those who make well. Try to put yourself in the artist's place when you pass judgment upon his work Ask yourself the artist's reason for making. Next ask yourself if this was a sufficiently good reason for making. Then ask yourself if the artist has done well what he set out to do. Objective reasoning is required in this process of judging. Our personal likes and dislikes are sure to creep in. They can influence us "to buy or not to buy" but are not worth much in judging what *is* or *is not* art unless our personal likes or dislikes are backed up by a healthy intuition. It is a human trait to like or dislike, but we have no right to be critical (to criticize) unless we are trained to make a true judgment.

In the field of "Catholic Art" we may be called upon to produce art for the Church, the home, or the school. The Church is no longer in first rank as patron of the Arts. The so-called hard-boiled business man has become the ringmaster. The pastors of many churches subscribe to the business of Barclay Street or its counterpart in other cities. Under these circumstances, instead of trying to convince the pastors regarding better art for his church, we can make greater strides by emphasizing art in the home and the school. As groups and as individuals we can refuse to buy, or to use a gift, what is not worthy. Since these "untouchables" are made chiefly to sell, if no one buys them they will cease to be made. It behooves us who are in charge of classrooms, studios, and homes to make our surroundings reflect what it means to be Catholic.

John Julian Ryan, in a paper delivered at the Catholic University Workshop sessions this past summer, says the classroom should be a combination of workshop and monastic cell. (Some of you know better than I do the complexion of a monastic cell —but I don't think the combination would be hard to take. It might even be satisfactorily adapted to the home.)

In closing I should like to say that at present there are some very bright spots in the field of Catholic Art. Some of our schools are doing an excellent job. I mention the schools again because I think therein lies our means to show youth what art truly is. There are a few art studios which are making things properly. The books and magazines of Catholic publishing houses are more commendable. The quality of their articles and illustrations show some publishers to be concerned with Catholic integrity. Some few organizations, including the CAA, are forces driving slowly but surely in the right direction. The quality of the convention here in Tulsa speaks for itself. A number of individual artists, including those demonstrating for us here, have trained themselves to do their job very well, indeed.

Maritain was so right when he said that what the Christian artist needs today is to be strong enough. As Christians let us hope for this strength through Christ our Lord. Amen.

The Artist's Integrity and the Artist's Wage

By Sister Mary of the Compassion, O.P.

Saint Thomas says that: "Art is nothing else but the right reason about things to be made. And yet the good of these things depends not on man's appetitive faculty being affected in this or that way, but on the goodness of the work to be done. For a craftsman, as such is commendable, not for the will with which he does a work, but for the quality of that work" . . . Sum. Theol: 1.11Q57.A3. And in reply to Obj:2. of the same article: "In order that a man may make good use of the art he has, he needs a good will, which is perfected by moral virtue . . . for it is evident that a craftsman is inclined by justice, which rectifies his will, to do his work faithfully." In others words, if a man is a murderer, it does not affect the faculty of art within him, he is still a good artist. But if he wilfully makes a work which is unfit for human use, he has not used his art morally.

As a student I was always being told: "Do not sell your intellectual integrity." An artist has a twofold responsibility, to seek the truth and express it; then to make the work according to the norm of reason, so that he gives to his client a good work. To make a good work is his object. That money comes to him through it, is a necessary side-line; it is not the aim of art.

He sells his intellectual integrity if, for money, praise, or human respect he deliberately uses his art to propagate error or immorality; if he panders to a debased popular fancy, working to a standard which is not the norm of sound human making. Art is the basis of civilization, without it man has the habits of the animals and speculative

thought can never influence the earth. Therefore to lower the standard of any art is to lower the general standard of living for all. More is contributed to the general good by making pottery than by painting poor pictures. To make a good Holy card is a greater thing than to make a poor mural. It has nothing to do with us whether our gift is great or small, that is God's affair; our affair is to use that which we have, well.

Artists, strange to say, are normally human. They fall in love, desire to get married and raise a family in the ordinary lawful way. They even have aging parents whom it is rather nice to support. They have to have some clothes, food, and a place to work. All this means money. Now while it is not his object to make money by his art, still, it is very necessary that the artist should earn a decent living by his work, and by doing his work well. For he gives praise to God by his work, when that work is done truly. When a work is not made according to the norm of art, it does not give any glory to the Creator. Though if false circumstances are forced on the craftsman, the doing can become a work of reparation; a part of life's passion.

As art is not an end in itself, it sometimes has to be put on one side in view of a more necessary good, e.g., the support of a family. But shame on the servile age that makes it necessary for a man to sacrifice the integrity of any faculty to support his life.

Along with the gift of creative work, the Good God usually gives a great love for that work; quite often an inability to engage in any other. Since this is according to the nature of things, (an arrangement which enables the community to be served well by the artist), in all justice a place should be made for the artist in social life, a place where he can work and serve and honestly earn a living. Commercial art is not Christian service; the morality of modern advertising is very questionable. Factory toil is subhuman for the workman is not responsible for the finished work, generally he is just the tender of a machine. The teamwork of the Church Decorating Firms is a mechanical tyranny, a thing far from the free co-operation of creative minds, so an unseemly offering. And so on through all the outlets which provide an assured livelihood.

What is the answer? It is, engage the free-lance artisan and pay a just price for the work. It could easily be done if all the money frittered away on useless things was put into necessities. Quite often the cost of the artisan's work is the same or even lower than that of the commercial firm. Besides, a free craftsman will tell you about materials other than those in the bourgeois fashion, materials which are often more beautiful and which cost far less. It really is a fact that it is far cheaper to shop at Liberty's than at Selfridge's.

What is a living wage for an artist? Well, he needs decent surroundings. The proverbial attic and one, not too ample meal a day can be fun for a year when one is very young and still thinks the world is his to conquer, but it is not fun for much longer than that. His needs are those of a student—a little more than those of a mere laborer—books, time free from actual production so that thought can be developed, and enough to support dependents. Is it possible? Yes. An architect friend has just completed a chapel; the altar crucifix, tabernacle, Stations of the Cross, and the altar linens were all individual commissions.

All were well paid. His estimate for the whole job was much lower than that of another architect who intended to pass it all over to a decorating firm.

When a student's days are over and the artist starts to hawk his work around, the first few months of failure do not usually dampen his spirits. After all, he has a vision to share—but after a year or so, when his work is turned down, time and time again, for no good reason, sarcasm and contempt are apt to creep into his ideals. We cannot presuppose that every artist is a saint who will thrive on continual hard knocks. As Robert Louis Stevenson wrote, you have to give the artist an onion with his bread and water once in a while.

As the Good God has given the artist an intense love for his work, Divine Providence must mean that work to have a proper place in the social structure. The artist is meant to serve. Give him a chance to do so. If first efforts do not please entirely, will not continued co-operation bring about mutual understanding? If an artist continually accepts poverty in search of an ideal, is it not reasonable to try and understand that ideal, just in case it should be a part of the great deposit of truth? And the artist, while keeping his integrity, should remember that he is there to make something that could be commonly intelligible. If all through the ages the arts have been counted a necessary thing for civilized man, we have a duty to the next generation to keep them alive. If the severest saints have extolled them as a means of serving God, and as Our Lord rebuked both Saint Catherine Di Ricci and Saint Theresa for preferring inferior work on the grounds of poverty, because, He said, inferior work was not true—should we not try to restore the arts as part of our fight against sin?

Live and let live, a man's work may well be his road to perfection.

(Chapter from "The Artist's Note book.")

ORTVS EST SOL IVSTITIÆ CHRISTVS DEVS NOSTER

Some Suggestions on Teaching Design

Ade de Bethune

At the C.A.A. convention at Adrian in 1940 I had about five minutes conversation with a Sister I met there for the first time, and she asked a question that started a train of thought which I hope to develop today. So, you see the value of having conventions! This Sister asked me whether the design teacher should appoint subject matter for the students to draw, or let the students think everything out for themselves.

Being anxious not to crush their talent and imagination, she had apparently been trying to make her students do their own thinking. There had been a mural decoration project afoot at her school, and Sister had given the girls free rein to put on the walls what seemed good to them. But she had encountered several difficulties.

The first difficulty was that each of the girls had gone off in a different direction like a good rugged individualist, each trying to work out what was in her own imagination, with little realization that the result would be a disorderly patchwork.

The second difficulty was that Sister herself was in the position of a referee at a free-for-all. She should have been able to help the students, since she was their teacher. But since she did not know what each artist's imagination might contain, there was little she could do. She could be, at best, a passive onlooker—useful only to clean paint drippings off the floor and to hand paint dishes up to artists perched on high ladders.

The third difficulty was the immaturity of the students' imaginations, so that in spite of the best will in the world, and the expenditure of much labor and enthusiasm, their work was disappointingly feeble. Sister had refrained from interfering, for fear of crushing the weak imagination still there. But apparently just keeping the imagination from being crushed had not, of itself, helped imagination to grow.

She therefore questioned her own responsibility as a teacher. Should she be like a keeper at the zoo, watching the antics of her charges and hoping that they would learn something from doing whatever they could of themselves; or should she be like a lion-tamer drilling tricks into their minds with a whip?

Most of us have been brought up on the remnants of a tradition of drawing that is so unimaginative and so rigid, that it seems to the average man a perfect wonder for anyone to be able to make up a picture out of his own head.

I would be a millionaire if I had been paid for each time I had had to listen to the question, "Do you *really* draw those things *yourself* without a model? What do you use to go by?" If I actually do show the onlookers a Byzantine, or a medieval illumination, which I took for a model, they are unable to see any resemblance at all between my model and my work. It is because they are thinking in terms of a servile copy of appearance—not of a free adaptation of idea. Yet, no one will ask a poet whence he copied his poems. Everyone knows they come out

of his head. The most natural way for learning how to draw, it would seem, is to have the students copy their master's drawings. But, we are all aware that this system has not borne very good fruit in the last few centuries. This may be due to the fact that during that time the master's drawings have not been very good, and that they have not meant very much; so that, the student has been left to copy only appearances and tricks rather than realities. There may have been other causes. But at any rate, it remains that Sister had no desire to use this method, lest she be responsible for a further deadening of her students' imaginations. Yet, she was not very happy at the results. I am afraid that I was not able to help her very much at that time.

Since then, however, I have been thinking constantly of this problem, and have come to a few conclusions. To begin with, I became aware of the necessity of teaching calligraphy as a foundation for any kind of design.

A calligrapher deals with predetermined words which he has to write, arranging the letters so that they will be most legible. The calligraphy will be beautiful in relation to its legibility and the skill of the man with the pen. If the student must write, for example, the name EPHRAIM, he must learn

EPHRAIM

how to space and arrange the letters suitably. He is not free to change EPHRAIM into HARVEY, simply because it is easier to write. Although the letters R and A remain always firmly fixed in his mind in the same form, nevertheless, he executes them in a different manner for each particular use.

For example, in the name EPHRAIM, the R will have to have a shorter tail and the A will have to be a little compressed. On the con-

EPHRAIM

trary, in HARVEY the R will be broad and the A wide. So, as he writes each letter the student is bound to

HARVEY

make his own decision as to the best way it can be adapted to its particular position in order to secure a legible result for the reader. Although he may be copying thew ords of another book and have no choice as to what the words are, he has, nevertheless, a choice as to how he will arrange the letters in each word and the words on the page. In fact, that is just where his responsibility as an artist lies. That is also where his skill and his imagination will find their proper field of activity.

Later on I made another discovery. I became aware of Heraldry as a means of artistic education. I had my students study Heraldry and make up real shields, real coats of arms, instead of meaningless "composition exercises." Some people may think that Heraldry is today a matter of snobbishness, but actually it is so neither in its origin nor in its essence. Heraldry developed out of the need of recognizing knights and their men in the field of battle. It is a language of emblems, or signs, as you wish to call them, which grew out of the military life of the Middle Ages. It is truly a language and a grammar in itself. There are various names for the different parts of the background and for the different types and directions

of bands crossing it. There are names for the positions which each thing occupies in the shield, and there are names and rules for all the colors that are to be used. Thus, one may give a written description of a shield, (this is called a blazon) and anyone acquainted with the language of heraldry will be able to interpret this description in a correct design.

If, for instance, I take the shield of St. Thomas More and give it to a

class to draw, each student will produce a shield that is somewhat different. Nevertheless, each coat of arms will be that of St. Thomas More, and be clearly recognizable as such. Only the accidental details will be different. In one case, the chevron might be wider and the cocks smaller. In another case, it is the chevron that will be thinner, while the cocks are fatter. The imagination of the students may run freely in the execution of the design, even though all the shields will have been made according to the same specification.

In Heraldry, as well as in Calligraphy, the main problem is that of legibility. The shield has to have bearings that are easily recognizable at a distance. They must be bold, clear and well defined. There can be no vagueness in the mind of the artist who makes it. If he is unable to visualize the thing he is going to make, he simply cannot make it at all. But he cannot cover his vagueness with cloudy effects, scratchy lines, or any other smoke-screen. If a student cannot execute properly the specifications that are given to him both in Calligraphy and in Heraldry, he certainly will not be able to give any specifications to himself.

As a matter of fact from a strictly theoretical point of view, the work of giving specifications is not that of the artist, but that of the patron. It happens at times that the artist is also his own patron, or that he is given such a loose commission by his patron, that it is up to him to decide almost everything about the work except what it will be. But, in a majority of cases, certainly in the case of students, the specifications should be given to the artist whose job is the execution of the work. This does not mean that the artist should be a slave, but simply that the specifically artistic part of the work should demand his entire attention.

For instance, if a tailor is going to make a suit of clothes for a customer, it is not his business to worry whether the customer ought to be fatter or thinner. His art consists in making clothes to suit, or fit, whatever customer he happens to have. A good tailor does not waste his time waiting around until he has found a perfect figure to make a suit for. If he did, he would both starve and cut himself off from many opportunities of exercising his art. No. His art consists precisely in suiting all the various kinds of people who come to him and who need him; and his skill consists in making

the suits to fit beautifully each different person. He is an artist, not because he chooses his customers, but because he does his work so well that the customers choose him.

To get back to the problem of teaching the students how to draw, we find it is the same problem. It will be easier and healthier for the students and for the building of their artistic imaginations, if they do not worry about being patron and artist at the same time; but if they will let the teacher be patron while they simply put their whole mind to being the artist.

I have one further conviction. I should like to see a course taught in which the students would be given a series of subjects straight out of Holy Scripture; not imaginary subjects, not fake subjects just for exercise, but subjects representing actual personages in an action that is both historical, symbolical, and gospel true.

The stories of the Bible are interesting and lively even to unbelievers. But to us who believe in Our Lord Jesus Christ they are even more living and thrilling. In the Old Testament we see our Blessed Lord prefigured in many ways; in the Gospel stories we see him in his living manifestation; in the Acts of the Apostles, and the lives of the Saints, we see him mystically represented. Because we love him, we approach all of these stories with joy and anticipation.

It may not be difficult to give this same enthusiasm to students. Once they are warmed up with their subject, the teacher has an ideal opportunity of teaching them the principles of the techniques they must learn. When a student wishes with his will to make a certain picture, he is more patient with the difficulties of a hard medium (e.g. wood engraving) than when he is just trying to "fill space" to satisfy the art teacher. The futile attitude of killing time by thinking up things to "fill space," as an end in itself, no matter how pleasantly, is destructive of a fertile imagination, and destructive of the sort of ambition that is necessary to overcome the hard beginnings of a trade.

As with Calligraphy and Heraldry, it is also easier to explain the principles of design, spacing, arrangement, composition, etc. to students, when they are dealing with a definite Holy subject. Since it is done not just for the pleasure of the artist but to be intelligible to other Christians, it must be clearly and legibly arranged within the limitations of the medium. If it is thus true and good, beauty will not be far behind.

Finally, the beloved subjects from Holy Scripture practically force the students to learn how to draw. When drawing Noe building the Ark, for example, they have to learn how to draw a carpenter at work, a thing that they might otherwise never do. Most present-day art schools turn out people quite capable of drawing the nude model, but who, in spite of that knowledge, are totally incapable of drawing Noe building the Ark, simply because they have never thought of watching a carpenter at work. Moreover too often they can see no relation between a model and a carpenter. In their entire training in school, they have perhaps never been asked to draw Noe building the Ark. They know how to draw the human figure perfectly, but they do not know what to do with this knowledge.

I have brought here some books, illustrated by two little boys to whom

I teach catechism. Every day or so, they draw one picture after I tell them their sacred history. I am not passing these off as great works of art, for these little boys do not know how to draw very well; they use crude wax crayons and their power of imagination is childish. But they do know how to fill a specification.

For instance, on the day I read to them of the Archangel Gabriel visiting Zachary in the Temple at the hour of censing they had no trouble. They knew how to draw somebody handling a censer, and they knew how to draw an altar, and they knew how to draw an angel; so, their picture was complete. On another occasion they drew the birth of St. John the Baptist. That was not difficult either. It is obvious that St. Elizabeth is in bed; the Blessed Virgin, who has come to help her, is holding the baby. Zachary is holding a tablet on which he has written, or is going to write: "His name is John." One or two extra personages represent the kinsmen who stand in admiration of the whole scene. Later on, St. John the Baptist was put in jail; and the little boys produced a formidable dungeon made out of huge blocks of granite, and a cage-like affair behind which one can see St. John the Baptist. The next picture showed Herod's birthday party. Nothing difficult there for the boys either. They know well what a birthday party is like. They drew a big table with a big cake, King Herod, Herodias and a certain number of people enjoying themselves around it. Then they also drew Salome dancing. The whole scene is easily recognizable, even though the boys know nothing of anatomy.

I am not advocating that one should be ignorant of anatomy. God forbid! The student who claims to make pictures or to learn to make them should, by all means, know how to draw human beings, as decently as possible. God made the human body and it is beautiful. We should try to learn as much as we can about it from every point of view, and thus praise God. But I think it is very sad, when a student knows perfectly how to draw a model, but does not know how to use his knowledge with the intelligence that a ten year old possesses.

In such a course as the one I am outlining here, the students would have to learn many things. In the first place, they would have to know Holy Scripture, in order to be able to illustrate it. Thus, they would become acquainted with the things of the Kingdom of God at the same time as they learn how to draw for His Glory. We can all strive to understand Holy Scripture better, and to read it with a more searching mind. I wish we could all take such a course.

Secondly, by the necessity of their work, and by the example of their teacher, students would be learning how to draw, how to handle tools, and how to use materials properly. The teacher would be able to show them what he knows of the trade they wish to learn. This would be the technical part of the training.

Thirdly, the students would be learning from studying models of the early Christian and other masters. It would be a perfect opportunity to study mosaics, illuminations from manuscripts, carvings, ivories, stained glass, tapestries, in fact the whole history of Christian art. Here at the same time the history of art could be learned from the technical as well as from the scriptural point of view. The most satisfactory pictures, not only techni-

cally but also scripturally, could be understood and really appreciated.

In this way, aided by technical practice, inspired by good traditional models, and with the story from Holy Scripture clearly understood, the students should be able to produce their own images from a free and rich imagination.

We often think of an imaginative person, as one who has a faculty for devising the fantastic and the extraordinary. But actually, the imagination is the faculty by which we possess clear images in our mind, and by which we are able to create further images from the ones which we already possess. A clear and well furnished imagination is overflowing with exuberance and health and sometimes even fantasy. But the first thing that is needed is a sort of intellectual clarity by which things are understood in as objective a manner as possible. It is only with these clear ideas that the creative imagination may go to work and produce a thing that is new, that is living, and that imitates a creation of God by imitating God's manner of working.

Let me sum up the points we have discussed. The principal difficulty in teaching design to the student today is the weakness of his faculty for seeing mental images. Leaving him to himself may be a negative good in that it does not enfeeble his imagination still further but it does not help him positively to build a vigorous one. Because such a method forces on the student the roles of both patron and artist, he becomes confused.

But if the teacher takes on the patron's role and assigns the end for which the particular work of art is to be made, he frees the student from the burden of having to invent problems, and allows him to devote his entire energy to inventing answers to problems. He learns to distinguish between the function of a work and the form of a work. And as he exercises his art, good teaching enables him to learn more about it.

Calligraphy is an admirable way of teaching design and the importance of legibility. Everyone knows how to write, and all should know how to write clearly and well.

Heraldry, although erroneously considered by some as a dead language, teaches the same lessons, and opens the way to the practice of real Christian symbolism, at once living and traditional.

Finally, a project of scriptural illustrations might well take the place of many unrelated courses in "art." Such a course could cover the same ground as that of the "art courses," but would include some theology also. Like the Liturgy, this could be taught to all ages. The old and the young could learn according to their capacity, and produce according to their means. At one and the same time we can thus invigorate the struggling artist and the struggling Christian, with some hope that we may be helping to build a new generation familiar with, and working in, a living tradition of Christian art.

•

After reading the foregoing paper at the Tulsa convention, Miss Bethune was asked the following questions:

1. Why do you copy the work of Byzantine painters?

2. Do you feel that this is consistent with being modern?

We are printing Miss Bethune's replies below.

"To begin with, we must be in agreement with the meaning of the word copying. I have spoken in my talk of the difference between a servile copy and free adaptation. If you bear this in mind, I should like to divide my answer in four parts.

"The first one is accidental. It happens that I possess a set of photographs of Byzantine mosaics and also that my parish church, when I was a child, was a large pseudo-Byzantine building, so that I have had much opportunity to see these things and be used to them. I wish I had Monsignor Wilpert's book on the Catacombs, but unfortunately that is out of my domain.

"Secondly, I am glad I happen to have the Byzantine photographs, and I wish I were more familiar with the paintings of the Catacombs, because the purpose of these painters in making holy images was the same as mine. The early Christian painters did have a firm grip on theological basic facts and we can learn much from the way they expressed them. (There is not so much to be learned from the post-Renaissance paintings.) If we have the same purpose as someone else, our solution will probably resemble his in some respects.

"Thirdly, in using egg tempera, I am using somewhat the same method as that which was used by ancient painters. All people who use the same method, will produce work which has some similarity. For instance, all statues carved directly in the stone have a certain stony resemblance. On the other hand, all statues which have been made in a clay model in order to be carved in stone resemble one another in a certain clayey character.

"Fourthly, is 'being modern' an end in itself?

"Dr. Coomaraswamy says, 'No one who has ever lived and worked with the traditional artist, whether craftsman or story-teller, has ever failed to recognize that in repeating what has been repeated through countless generations, the man is always completely himself, in giving out what proceeds from within, moved by its form, which . . . is . . . what we mean by originality.'

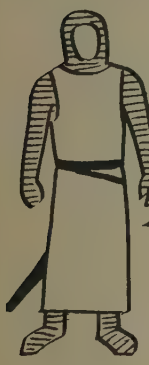
"As Mr. Benson, himself a traditional artist, has recently admirably expressed it: 'If a work of art originates in a clear mental image, we call it an original work of art. It has a true mental origin. Original work has nothing to do with the novelty or newness of the subject or its treatment. The subject and the technique may be as old as the hills, but, if they are created in an original mental image, the work will be original.' "

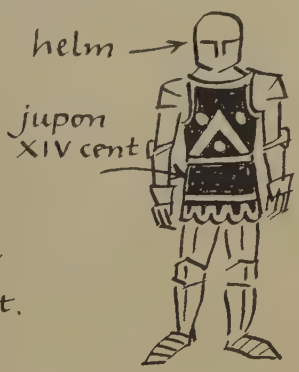
NOTES ON HERALDRY

HERALDRY is a language of emblems (patterns, signs & symbols) which grew out of the military life of the Middle Ages. It probably developed as it did from the need of recognizing Knights & their men in the field of battle.

With the coat of mail being uniformly worn, it was difficult to distinguish a friend or enemy by his clothes. But he could easily be identified at a distance by his shield, since each man had one of a different design.

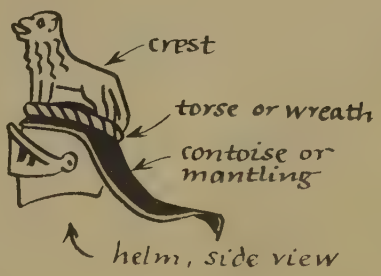
As the coat of mail became hot in the sun, a long sleeveless garment was worn over it. This was the Surcoat (meaning: over-coat).



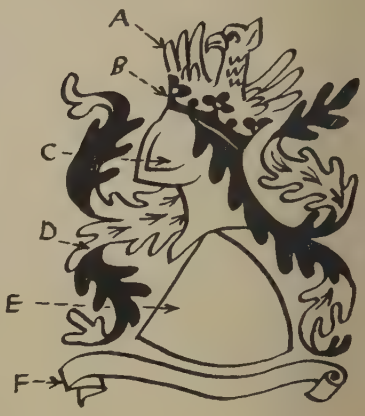


In the XIII th century the surcoat became short and it was often the custom to bear the emblems (also called bearings or arms) of the wearer on it. So came the expression "coat of arms". In the XIV th century an even shorter surcoat was worn, called a jupon.

To protect their head from blows, Knights also wore a helm and they covered it with a scarf called contoise, mantling or lambrequin in order to shade it from the sun. To distinguish the helm, a crest was worn over it. This was made of feathers, leather



or wood, sometimes similar to the device on the shield, but often different from it.



Everyone is familiar with this → sort of arrangement. It is called an achievement of arms and is made up of:

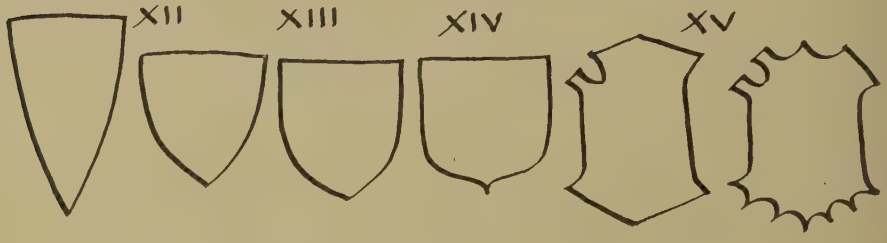
A - crest
B - crown (sometimes a wreath)
C - helm or helmet
D - mantling
E - shield

Sometimes a motto is added on a scroll (F). Sometimes there are also animals or mythical creatures standing on each side; these are called the supporters. Because the original scarf being worn by a knight in battle was apt to be torn, and because this was considered honorable, the mantling seen in achievements of arms is often cut up into flame or leaf-like shapes.

BLAZONING is the heraldic language. To blazon a coat is to describe the coat: first of what color it is, i.e. the field (background) and secondly the bearings, all in their proper order and respective shapes, positions & tinctures. See pp 4 & 7 for further notes on blazoning

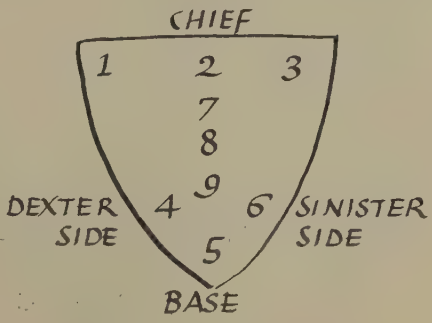
---

SHIELDS were made of wood covered with cloth or fur, or of metal. The early shields were rather triangular & long. Later they were made shorter. The later shields were of a generally rectangular shape and, as they were used mainly in jousts and tournaments, a notch was cut in the dexter chief (upper left corner) to hold the long lance. Their shape was often elaborated in other ways.



The points of the shield are nine:

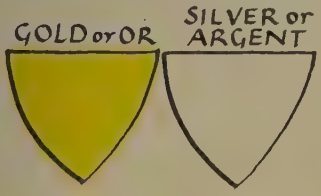
1- dexter chief
2- middle chief
3- sinister chief
4- dexter base
5- middle base
6- sinister base
7- honor point
8- fesse point
9- nombril point



The dexter (meaning: right) side of the shield itself was on the right hand of the man who carried it. The sinister (meaning: left) was on his left. The dexter is considered more honorable than the sinister. The chief (meaning: head) is the most honorable of all.

TINCTURES are of three kinds:

1- metals



Note: To simplify color printing, only gold & azure are printed. Please fill gules, vert & purpure yourself.

2- colors

3- furs

These furs are all blue and white unless an other color be specified

Gold & silver are usually represented by yellow & white paint. It is good to make students fill in silver areas with white paint, instead of just keeping the white of the unpainted paper, as it helps them to design the areas better. For gold, use a warm yellow, more the color of a ripe banana than that of a lemon.

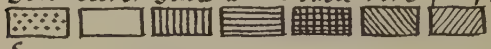
Gules is red, the color of mouth & tongue. Use a clear vermilion; not a dark or carmine red.

Azure is blue, the color of the sky. Use a bright blue. If your blue is too dark, add both white and green to it.

Vert is green, the color of foliage. Use a dark, strong green; not a pale, emerald or tender yellow green.

Purpure is purple. Use a dark, soft, wine or maroon shade; not a bright purple, violet or lilac color.

Since the XVII th century, engravers have often shown tinctures by the following hatchings. These should be understood but not generally used in heraldic design.



USE OF TINCTURES: There is a fixed rule that two metals or two colors must not come next to each other. The arms of the Papacy, which are gold & silver, are an exception.

In parted (divided) fields, the tincture first mentioned in the blazon occupies the chief or the dexter position.

PARTED FIELDS are called according to the kind of partition:

All eight above examples are blazoned "silver & sable", i.e. silver in the first position, sable in the second.

Partition lines may be varied as follows:

engrailed — invected

wavy or undy — nebuly

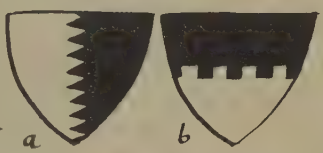
indented — dancetty

embattled — raguly

dovetail — potenty

for example:

a- per pale indented silver & sable
b- per fesse embattled sable & silver
c- per chevron raguly ermine & sable
d- per bend wavy counter ermine & silver



EXERCISES:

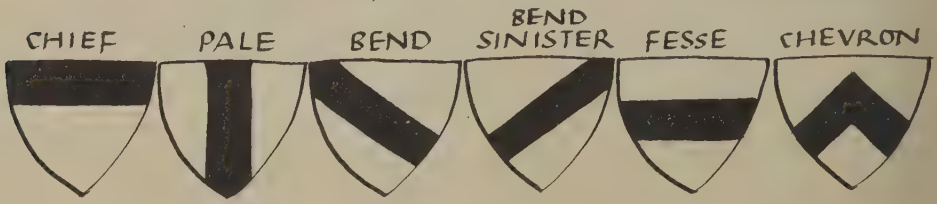
1- per pale gules & silver.
2- per bend gold & sable,
3- per cross azure & gold.
4- per fesse indented silver & sable.
5- per chevron ermine & gules.
6- gyronny vert and silver.
7- per pale embattled azure & gold.
8- per fesse nebuly ermine & azure.
9- quarterly indented erminois & sable.
10- per bend potenty gules and gold.
11- party (*) vair & gold (*'party' alone means 'party per pale').
12- per chevron potent & gold (do not confuse 'potent' & 'potenty')

Note:
Students should execute these shields, in solid colors, at least 2 or 2½ inches high. They should learn to handle the paints neatly & with a lively stroke. Helps on using poster paints: 1- Keep the paint always well stirred. 2- Wipe excess paint off brush on edge of jar or dish; too much paint on brush will blob all over the paper. 3- Paint swiftly; begin at one corner & keep flowing down to opposite end; do not go back twice over the same wet spot or you will get streaks. 4- One color must be perfectly dry before another can go next to it, or they will run into each other & ruin the work. 5- Do not use India ink on top of poster paint; it will crack & peel off. 6- Using poster paint on top of India ink, however, is all right.

CHARGES: Whatever is placed on a field is termed a charge.

There are three kinds of charges { 1- honorable ordinaries
2- subordinaries
3- common charges

ORDINARIES are nine, with three diminutives; twelve in all.

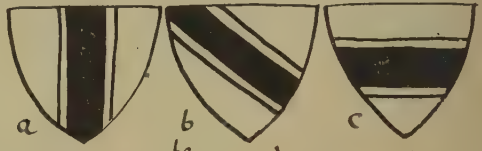


Bars may be two, three or four, but not more than four in number.

Diminutives: PALLET BENDLET BATON

When a charge is placed upon a parted field, the tinctures of the field may be reversed in the charge which is then said to be counter-colored.
E.g.: per pale azure & silver, a chevron counter-colored.

A pair of little lines on each side of pale, bend & fesse are called endorses & cotises
a- a pale endorsed
b- a bend cotised
c- a fesse cotised



Ordinaries and their diminutives may be varied with the different types of lines given on p. 5, thus forming a great variety of different patterns. For example.

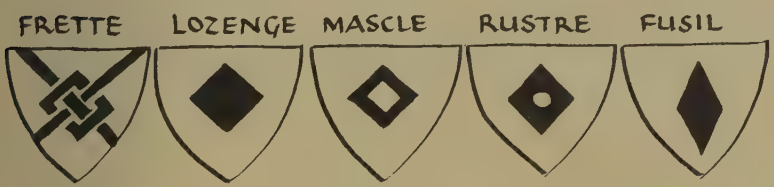
a- azure, a chief indented sil.
b- gold, a fesse between two cotises dancetty sable.
c- silver, a pale engrailed az.

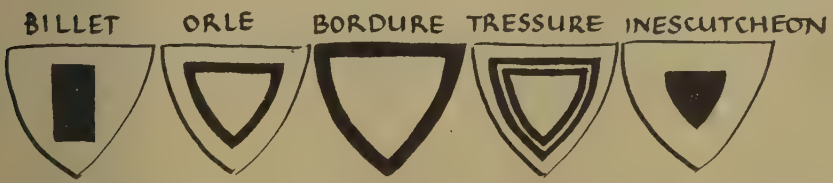
EXERCISES:

1- gold, a chief engrailed gules.
2- gules, a pale endorsed silver.
3- azure, three bars gold.
4- vair, a bendlet gules.
5- ermine, a fesse gules between two cotises azure.
6- gold, a chevron raguly vert.
7- gules, a saltire ermine.
8- per pale sable & gold, a fesse cotised counter-colored.
9- per bend gules & ermine, a pale counter-colored.
10- per fesse indented azure & gold, a bendlet ermine.
11- gold, a fesse sable cotised gules.
12- gules, a bend sinister wavy silver.

Note: In a blazon the field is first described with its tincture, then the charge with its tincture. No unnecessary words are used & the name of a tincture is not repeated. The tincture of a charge follows the name of the charge, e.g. 'a cross silver', not 'a silver cross'. When several charges are named in succession, they are all of the tincture given after the last, unless otherwise specified.

SUBORDINARIES in most frequent use are:





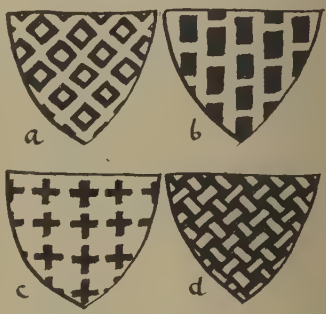
When several subordinaries or other charges appear in a shield, their number & position must be indicated in the

blazon. For example, the following are: five roundels

six roundels, three, two and one

This is termed simply: three roundels →

When the number of charges exceeds six, they produce the appearance of a pattern & the field thus covered is called <u>semée</u> (sowing) or said to be <u>powdered</u>. for example:
a- semée of mascles, or masculy
b- semée of billets or billety
c- semée of crosses or crusilly
d- fretty etc.



Ordinaries may also be made up of an indefinite number of subordinaries or charges.
For example:
a- a pale of roundels.
b- a fesse of lozenges.
c- a bend of fusils.

EXERCISES

(* meaning: of the same tincture as the field or first tincture blazoned)

1- gold, a pile gules.
2- purpure, three roundels silver.
3- ermine, three roundels vert charged with a cross gold.
4- gold, on a canton azure three bars silver.
5- silver, on a bend cotised sable three annulets of the field (*)
6- azure, on a fesse gold three roundels of the first. (*)
7- gules, a bend indented crusilly gold & sable.
8- silver, a bend vert, on a canton gules three lozenges of the [field. (*)
9- vert, six mascles gold, three, two and one. [same.
10- gold, two bars gules, in fesse in chief three billets of the
11- silver, a chevron sable between three lozenges gules.
12- azure, five billets gold in saltire.

(TO BE CONTINUED)

The First Decade of the Catholic Art Assoc.

Sister Esther, S.P.

This year the Catholic Art Association is ten years old, and, as one of the survivors, I have been asked to review the first decade. The beginnings of the C.A.A. were not glorious. On October 16, 1937, a group of about fifty persons, of whom some twenty were "Sister companions," met at St. Mary-of-the-Woods College in southern Indiana, to do something about raising the status of Catholic art. I think we had a rather concrete idea of what we meant by Catholic Art, but scarcely even a vague notion of what we were going to to do about it.

It was our intention to find out, if anybody knew:

1st: What was the authentic Catholic philosophy of art and how could it be reduced to practice.

2d: How could we best eliminate the "blasphemy of ugliness" from our churches.

3d: How could we foster a truly Christian art.

Reviewing this program briefly, I should say, we have spent ten years on the first point, we have rather forgotten the second point, and perhaps we had better spend the next ten years on the third point. Let me expand this statement.

1. Discovering the Catholic Philosophy of Art. At the very first session of that first meeting we were given an idea of "What Is Catholic Art." Doctor Furfey had recommended the speaker as the one man in America with a really clear idea of the Christian philosophy of art and its practical implications. Graham Carey's paper was scholarly, it was profound, it was long—and when it was finished most of us were as dazed as if we had been beaten over the head. We had never heard such things before and very little of it had registered. All we knew for sure was that we had to know more about this matter. So we printed it in the Quarterly and on the mimeograph—and three years later we were still receiving requests for copies.

I think it was, by far, the most important paper in C.A.A. history. It was our charter. It orientated us. But it wasn't easy to take. In some groups, study clubs were organized to digest it. Others of us poured over it in secret till it finally began to sink in. Others simply rebelled and quit.

This paper was supposed to be about art but it began with theology, secularism, and individualism, and the social nature of man. It spoke of philosophy and of the moral and intellectual turmoil ushered in by the Renaissance; of economics, politics, and history, and their bearing on current artistic abnormalities. The divorce between the useful and the beautiful was pointed out as unnatural. The term "Fine Arts" was snobbish. Anything that was well made was art.

Errata: page 6; "c — azure, a pale engrailed silver."

Catholics were Catholics in religious beliefs only—and desperately secular in practically everthing else. Catholic artists had subscribed to the five main errors of the Renaissance as heartily as had the most pagan non-Catholic. These errors were:

1. That art is essentially imitation.
2. That the purpose of art is the expression of the personality.
3. That art is a ticket to fame and immortality.
4. That the sole purpose of art is the achievement of beauty — the aesthetic thrill.
5. Art is for the purpose of making money.

Almost all art thinking since the Renaissance has fallen into one or other of these five errors. They are non-Christian, non-sacred, and each reflects a subtle form of heresy. All this and more was in that first paper.

To art teachers who had been struggling desperately to inject a little "Creative Art" into the school curriculum, all this was disheartening. As the paper progressed, the suspicion grew that maybe our own houses were not in order. Perhaps we were really guilty of "Art for art's sake" or for thrill, or for reputation. Certainly our fashion drawing and our "creative design" and our still life paintings were not contributing to the service of God, directly. But what on earth could we do? Take up another profession? All our props had been knocked from under us in five swift blows. We were floored completely, and, as I said before, discouraged and, perhaps, not a little resentful.

I do not think Mr. Carey ever realized how utterly devastating that talk was. It will probably surprise him to hear this now. These condemnations, however, were followed by much more of a more encouraging nature. These five errors were each partly true.

1. Art may be imitation—but the imitation is, properly, that of operations, ways of making, processes, rather than mere appearances. This truth has been grasped by the Moderns who speak of "making things of paint" rather than using paint to copy the appearances of something else. It is the "making" which is art.

2. And so with self expression. A living work of art must of necessity, express something of the personality of the artist, but that should not be its primary purpose. If it is, it is of sheer egotism.

3. Reputation or praise is certainly not worthy to be an end in itself, but, when enjoyed in moderation, it is stimulating.

4. The enjoyment of beauty is not bad, but a natural pleasure given by God. It is perverted only when it becomes an end in itself.

5. And art for profit may be an honorable way of earning a living, but it should not deteriorate into merely a devise to keep on being paid.

Art, instead of being a normal service of God and our neighbor, has become a service of self. It can be restored to its Christian place by fidelity to the nature of its four causes, that is by redirection of its purpose toward God, by consideration of the perfection of the thing in its own kind, and by devoted skill in the use of materials and tools to achieve this perfection.

These "four Causes" became the most talked of subjects in the C.A.A.

We eventually came to see how the "blasphemy of ugliness" was not a positive thing, but simply the result of failure in regard to one or more of these causes. Failure in Catholic art education, failure in musical art, in domestic and in civic art — all were constructive art, in pictorial art, in domestic and in civic are—all were understandable in terms of these causes, all were remediable if these causes were respected. All this was either stated or implied in that first paper.

This is what we have been teaching ourselves these ten years. If we had all learned perfectly, if none of us had relapsed after conversion — or at least supposed conversion — all would now be well. But this is a tale of human beings. We presently became bored with the very term "four causes." We decided to talk about something else. We wanted "more professional terminology." We wanted "names." And then, one dismal day, the program of a large Regional Meeting featured two speakers who were the very negation of all the C.A.A. had so valiantly tried to establish — and the program committee didn't seem to realize the contradiction. Only one feature saved the C.A.A. from complete disgrace that day. The orthodox "floor" protested vigorously against the "heresy" on the platform.

I mention this incident to show how necessary it is to renew basic principles at intervals, even at the risk of boredom. It was during the war and many of those directing the meeting had not had the advantage of attending a national convention. Hence, perhaps, their indoctrination had been deficient. But how could such a thing happen in that Region or any other? Let us analyze the care for it is a typical manifestation of an ailment which could be contagious.

1. The Constitution had not been obeyed. The Chairman had failed to have the proposed program approved by the President of the C.A.A.

2. Those in control had not understood the vital purpose of the C.A.A. To them it was probably just something Catholic to be joined, while the deeper implications were missed.

3. Someone failed to realize that not all Catholics who are artists understand Catholic art philosophy or produce Catholic art.

4. The chief objective was to "have a meeting and do something." Mere purposeless activity when a dynamic, motivated crusade is a crying necessity.

Other similar things have happened — fortunately on a smaller scale— but all are symtoms that the recurrent fever of Secularism is not yet out of our blood. We haven't quite got the heart to admit the irreconcilability of the services of God and Mammon. We are trying desperately to compromise and to make ourselves believe we are not sick.

Now, according to the recent statement of the American hierarchy, Secularism is the Enemy No. 1 of the contemporary world.

"Men . . . live their lives without recognizing that this is God's world. For the most part, they do not deny God . . . but they fail to bring an awareness of their responsibility to God into their thought and action as individuals and members of society." That is the Bishop's definition of Secularism. "In the dark days ahead we dare not follow the secularist philos-

ophy." Instead, "we must be true to our historic Christian culture. If all who believe in God would make that belief practical in their workaday lives . . . we might begin to see a way out of the chaos that impends." Once again the Church has warned us. Shall we always be deaf?

Ten years ago, the C.A.A. began its fight against this same enemy, Secularism. Because art is essentially a product of living, we had to begin on life. We tried to make our belief prac-

BENEDICITE OMNES VOLUCRES COELI DOMINO

tical in our own workaday lives. Our constitution says, "this world is to be used, not as a means in itself, but as a means to eternal beatitude." And again, "The artist's general end cannot be . . . to worship himself in the things he makes, but to give the service of love to his neighbor and glory to God." And in another place, "Christ has commanded us to imitate the perfection of His Father, Who is not only All-Knower, and All-Lover, but All-Maker — Divine Craftsman of the Universe." . . . "We in the practice of our arts, are guilty of disobedience if we do not do our work as well as we can." These and similar passages certainly have nothing in common with Secularism.

Yes, we have definitely formulated our policy. We have *talked* about the conflict between sacred and secular, but what have we *done* to prove which side claims our allegiance?

There is one field in which we might reasonably be expected to make a steady advance. Most of our members are Catholic educators. What have we done against secularism in the Art Education line? Appallingly little, and that little not long continued. For example, one group tried to evolve an art program based on the relationship of Liturgy to life. The idea was presented in two Regions. In one they listened, accepted the mimeographed material—and never returned a single questionnaire. In the other, the committee considered it but contended that "you can't cram religion down students' throats." At present, activity on the discouraging project is suspended.

Why was it let fall? I think we may assign several reasons.

1. In one case it was not effectively presented, it was not grasped by the committee. A double failure of leadership.

2. In the other case, presentation was adequate, even forceful, but committee members, local C.A.A. leaders, were not convinced of the evils of entrenched Secularism—or did not feel capable of resisting them—were afraid of being considered too pious—even though most of them wore the dress

of consecrated religious. Again leadership failed.

3. Such a project demands a certain amount of "practical prayer"—the overflowing of "contemplation" into work, which is not always present in the life of a Christian, or even of a religious teacher. We cannot bring Christ into the lives of others if we do not let Him live in our own. We cannot cast fire on the earth unless we ourselves burn. This is why we have let Secularism dominate our art programs. This is why our students prefer commercial art to sacred art. Shall we let that abomination stand? How long shall our leadership continue to fail?

In the professional world, I believe there has been a rather encouraging change. Weak and ineffectual though we feel ourselves to be, the very fact that a Catholic organization, approved by various members of the episcopate, the clergy and religious orders, has boldly proclaimed the soundness of certain "radical" art concepts and shown them to be not only Modern but ageless and true, good because based on the nature of man and materials—this fact has opened the eyes of Catholic and non-Catholic alike. It has made a new cleft in the armor of prejudice which encases the contemporary intellectual world. It has lighted a new road along which the intelligent Catholic may walk guided by reason rather than sentiment or nostalgia. That is, definitely, a service to our fellow men. We are not, of course, laboring alone; but, so far as I know, the C.A.A. has been more careful about establishing a thoroughly sound philosophical basis and a logically religious superstructure than have any of the others. We wish our foundation to be impregnable.

We may not have great material evidence to show for our ten years, but, if even a small minority of our associates have come to realize the implications of Catholic philosophy in the practice of art, whether of a humble or an exalted type, all our efforts are worth while. If some of the "art nonsense" has been exploded, if some of the snobbishness has been deflated if some of the slavish imitation has been emancipated, if some of the secularism has been made sacred, we have not lived these years in vain.

Besides this general effect, there have undoubtedly been many personal awakenings and much individual profit gleaned from our contacts and publications. Many among us have learned things of a nature to change our outlook on life as well as on art. Some of us have found the need of greater simplicity of purpose and of means, greater material truth, greater emotional depth, greater appreciation of God's way of working as a pattern for our own. For the sincere artist, such natural revelations pave the way to supernatural insight and even the soul of man comes to benefit by the increased goodness of his works. This is to bring the belief in God into our workaday lives—to stand with sacred art against the forces of Secularism.

Let us return to our initial program. I said we had rather forgotten our second point—to work for the elimination of the "blasphemy of ugliness" from our churches. This is perhaps wise, for we have come to realize that this ugliness and its acceptance by clergy and people are merely the natural result of the neglect of our first point. When we shall have exposed and overcome the lack of goodness in the buildings and accessories for Catholic worship, the ugliness itself will

disappear simply because people will no longer think it beautiful—no longer desire it.

And now for our third point—to foster a truly Christian art. Art cannot successfully pretend to be what it is not. Christian art is in the Christian's heart before it reaches his hand. When we undertake to foster truly Christian art, we undertake nothing less than the developing of the Christ-Life in Christians. It matters little where you pick up your technique, who teaches you to handle a chisel or lay on paint or weave or sew. These are human acts and human skills, and can be learned from anyone who knows their secrets. Whether or not you become a Christian artist depends upon yourself. If you have no convictions to express, no service to render, your technique is useless. Attend first to the deepening of your heart. But perhaps you are ready, waiting, searching for a cause worthy of your lofty ideals. Consider this one: *The consecration of modern art to Christ the King.* (Or, perhaps I should term it the *conquest* of Modern Art, for it is indeed a hostile territory at present.)

We must spread the Kingdom of Christ in the modern world. Modern art must be brought to Christ. We must use the modern idiom to express the ageless Spirit of Christ; use its harshness, its strong allegory, its symbolism, its phantasy, its distortion. Force it to repair its own blasphemies. The enemies of Christ paint Calvaries and madonnas and saints and demons. Shall we stand by and let them have it all their own way in Modern Art? They "feel" and they fume and shout. We "feel" and then merely quake and whisper—perhaps we even refuse to feel, lest there be some social problem involved.

The Modern expression is dominating, strong, passionate — in Orozco, Portinari, Benton. It is suave, insinuating, subtle, in the surrealists; scientific and intellectual in Mondrian and the abstractionists. It is delicate and incisive in the line drawings of Picasso; pensive and mystical in the phantasies of Chagall and Austin. It can be quaint and homely in the hands of Doris Lee; naive and unself-conscious in Grandma Moses and John Kane.

Now tell me of the spirit of Christ in souls. Is it not dominating, strong, passionate in St. Paul, St. Bernard, Damien the Leper, Leon Bloy? Isn't it suave, insinuating, subtle in John the Evangelist, Thomas More, Newman, aind Pius XII? Is any spirit more scientific and intellectual than Thomas Aquinas? And so with the rest, it is delicate and incisive in St. Theresa, Gerard Hopkins; pensive and mystical in Elizabeth of Hungary and Rose of Lima; quaint and homely in Philip Neri and Brother Andre; naive and un-selfconscious in the Cure of Ars, Martin de Porres, Francis of Assisi The human character is the same; it is only the motivation which is different.

The ancient roads of Europe were all built to lead to Rome, center of paganism, oppression, and the false light of the world. But then men full of the spirit of Christ came, and all those roads led into the center and heart of Christendom. It can be the same with Modern art. God has here fashioned, in this widening secular development, a potent instrument for the expression of His resurgent spirit. Do not recoil from Modern art, do not revile it. Master it. Use it to speak to the world of God.

Do not forget that modern art makes its greatest appeal to the intellectual of our day. Colleges and universities are more and more swinging to its standards. The old art will always have adherents, but its peaks are past. It no longer has the enthusiasm needed for dynamic action or even penitent conversion. We waste time there. But this new giant now stalking the earth must be baptized. His is the language understood by those who are forming the thought of tomorrow. How can these know the things of Christ if no one speaks to them? St. Paul labored to become all things to all men that he might win all to Christ. This is the program I propose for the C.A.A. for the next ten years—or ten centuries for that matter—that you may gain all to Christ. Have the spirit of God in you and do not be afraid of any channel through which you can breathe forth that Spirit upon the world.

And now, lest I be thought unappreciative of all the constructive features of these ten years, I call your attention to one especially fine activity, stopped by the war. That was the Summer Workshops. At these workshops one had an opportunity to engage in Catholic art for a charitable and necessary end, to hear and discuss the Catholic point of view on art, to question and be questioned on the validity of certain ways of making, certain reasons for making, certain results of making. There indeed was Catholic art produced in Catholic surroundings and against a background of Catholic thought, imagery, and worship. It is my dearest hope that a way will be found to re-establish these workshops as a permanent feature of the C.A.A. program.

No review of the decade is complete without at least a passing mention of the Catholic Art Quarterly. It is the Quarterly which has been our unbroken thread of continuity. Through it our message has been spoken to the world—and clarified for ourselves. In it may be traced our progress from the mistakes and uncertainty of the first years to the confidence and authoritative statements of today.

Another valuable service rendered by the C.A.A. is the collection and exhibition of actual examples of good Catholic art. The traveling exhibits are regarded by some as even more indispensable than the Quarterly in forming the ideals of the members. These have grown from three small packages to the fine exhibits you see today here and at Monte Cassino School—thanks to the diligence of Ade Bethune and the other previous exhibition chairmen—and the cooperation of Association members.

No association can grow without leaders. We have been fortunate in our officers, fine generous persons, giving wholeheartedly of time, energy, and inspiration. Though I should not mention any names since I cannot mention all, I am urged by gratitude to single out a few. Sister Helene, our first secretary, performed miracles of organization for us when we greatly needed them. Father Catich, our current president, has accomplished the difficult feat of pulling the organization together again after the threatened dissolution of war time. The Regional heads had worked valiantly to keep alive the C.A.A. flame during those years, but their efforts needed the vitalizing support of a national convention. This Father Catich gave us as soon as possible after hostilities

ceased. The 1946 Baltimore Convention was a masterpiece of enthusiasm and vitality. The one here promises a like success.

One name, however, is written largest of all on the C.A.A. list of benefactors. Graham Carey has done more for the association than any one individual. His writings and advice have moulded its thought. His encouragement has kept it alive; his services as chairman of the advisory board have been constant and unsparingly given. If the C.A.A. began to walk ten years ago, it was because Graham Carey showed it where to set its feet. It exists today, upright and sure of itself, because he and all those others who followed his example are still loyal, convinced that it is worth while, is really fighting for the re-establishment of God's claim upon man and his works of art. I am confident the years to come will prove the C.A.A. worthy of this trust. It is my earnest prayer that its fight against Secularism in art may ever increase in effectiveness and issue in final victory —in the entire Association and in the life of each individual member.

President's Report to the Convention

Since our last convention in Baltimore a year ago last spring many things have happened which it is my duty here to report to you. These fall into two groupings, first the occurrences between the last convention and the beginning of this; and second, the decisions arrived at in the officers' meeting here in Tulsa November 27. First we shall take up the "old business."

At the Baltimore meeting it was suggested that the word "Art" in the name of the Association and of the Quarterly be changed to "Arts." There seemed, at that time, good arguments on both sides of this question. but a decision was postponed until the 1947 convention. But before this time the matter has been decided on other grounds. For a long time we have been negotiating with the Post Office department for second class mailing privileges. We have been granted these privileges after innumerable difficulties and delays, only a few weeks ago. The privilege was granted for the Catholic Art Quarterly. If we decided to change the word "Art" to the plural, "Arts," we should be required by postal law to go through the whole business all over again, and in the end might even fail to receive the mailing privilege. We, therefore, decided to drop the question of the change of name.

The pamplets to have been published during the past year explaining the nature of the Association were held up for several reasons, among them the fact that the cuts, prepared for use with them, used the plural form of the word "Art," and could therefore not run when the decision was made to stick to the singular. The premature use of one of these cuts on the inside cover of the Quarterly was explained in the Q. & A. section of the Easter, 1947, issue.

Miss Bethune had been made chairman of a committee to consider the publication in the form of a book of the best contributions to the Quarterly since its beginning. This work she was not able to complete. She intends to continue, as she finds time, in the hope of finding a satisfactory publisher.

At Baltimore it had been voted to arrange for subscriptions to the Quarterly to fifty people whose interest might be expected to advance the causes that the C.A.A. espouses. Through the generosity of anonymous friends this list was ultimately extended to 115. Of these only six resubscribed at the end of their year, but the influence of the association may have been considerably greater than might be supposed from this meager ratio of bait to fish.

A year after the Baltimore meeting the annual dues of membership were raised, as previously decided, from $2 to $3. At the request of the Post Office this $3 was divided according to a regular ratio, $.25 to the Region in which the subscriber lives, $.25 to the National, and $2.50 for the publication of the Quarterly.

During the year the association lost three good friends and members for the welfare of whose souls the members are asked to pray. Sister M. Philoment, C.S.J., our tireless and devoted secretary; Dr. A. K. Coomaraswamy, world-renowned scholar who was a

well wisher and occasional contributor to the Quarterly; and Ernst Detterer, custodian of the Wing Foundation at the Newberry Library of Chicago, a most able calligrapher and enthusiastic supporter of the C.A.A. We know of thirty gregorian Masses which have been said for Sister Philomene.

The membership at present is 550. By an odd coincidence, just 123 old members elapsed and 124 new ones signed on, keeping the numerical level almost even. We hope that qualitatively the membership has gained, even if it has not in quantity.

We now come to the decisions arrived at the recent officers' meeting here in Tulsa.

Miss Joan Morris, editor of London *Art Notes,* and chairman of the International Society of Sacred Art, who has been lecturing recently in this country and South America, had suggested to several officers of the C.A.A. that some sort of partnership or alliance might be worked out between our organization and her international society of Sacred Art. The ultimate decision of the officers was against any affiliation with the "International Society." A study of "Art Notes" convinced the officers that it had not the same dedication to the basic philosophic principles of Christian art as has our Quarterly; that a real reform of Catholic artistic practice is impossible without such a dedication, and that only these fundamental principles have any right to the qualifications "international." The essence of art is universal, but its accidental manifestations are strictly local. Both Christian art and religion are injured by an insistance upon an international conformity, when it does not go sufficiently deep.

During the past year Sister Helene, O.P., had urged strongly the consideration by the Catholic Art Association of two points of policy. These were presented and debated at the officers' meeting.

First she wished considered an abandonment of the regional organization for the members, in favor of a diocesan organization, citing the rapid advance in membership by certain Catholic societies that had handled their problem this way. The officers decided against this proposal for several reasons of which this was probably the most important: The C.A.A. exists to convince the Catholic body of the truth of a set of propositions regarding art which are quite contradictory to generally received opinions. Though truth wins in the end, the progress of such truths as we are trying to propagate is a slow affair. We are satisfied with our slow, but, we believe, well founded progress reflecting as it does the deliberate development of human minds. An organization that would enable us to make a rapid quantitative advance, would probably destroy, or at least impede, our basic educational program. For this same reason we have resisted high-pressure, promotional schemes, subscription clubs and tie-ins. We decided to remain organized as we are.

Sister Helene's other suggestion was that we engage the services of a part-time paid executive secretary, who would be able to devote his or her full energies to the forwarding of our chosen work. The present lack of funds with which to pay such a secretary forced us to reject this suggestion as it stands, but we accepted it, we

believe, in principle, in that we decided to pay to our present constitutional secretary, such sums as the treasurer is able to save from the funds in his hands or such as can be raised for this purpose.

The treasurer, Mr. Cladek, sent in several suggestions among which were these: He felt that the various traveling exhibitions are of great educational value, more even, in his opinion, than the Quarterly, and would like to see these strengthened, increased in number, and their general method developed in other directions. In particular he would like to see made available sets of slides with accompanying lecture notes and explanations, so that adequate lectures and slide-showings could be given on various artistic subjects. Carefully selected sets of about twenty slides, each with an accompanying explanatory paragraph, illustrating such topics as the art of the catacombs, calligraphy, architecture, heraldry, etc., would be inexpensive to produce, easy to ship around, and would be an excellent instrument for the propagation of CAA artistic doctrines. The officers present agreed with Mr. Cladek that such a plan is not only feasable and valuable, but that the Association should take steps to put it into effect.

Miss Bethune, the exhibition chairman, made a long and careful report of her work with suggestions for its better arrangement. After consideration of these the officers decided as follows on the more important points:

We now have one large and five small traveling shows. The fee for the large show has been raised to $15.00, and for the small ones to $5.00 apiece —among other benefits, this fee-increase will make possible a new plan of insurance. Heretofore the objects have been insufficiently insured, — have been insured only while actually enroute, and the insurance fee has been an added charge on the recipient of the exhibition. The objects will now be protected by a general insurance policy, based on an itemized valuation, which will protect them at all times. The recipient will pay a smaller shipping fee, and will receive 100 free copies of the printed catalogue. Because the shipping charges are paid by the receiver of the exhibition, the earlier he gets in his application, the more efficiently the routing can be arranged, and the less he will have to pay. The recipient will be required to fill out an itemizedc heck-list to attest to the good condition of the objects. It has long been obvious that the work of handling the exhibitions is too much for one voluntary secretary. In the future she will appoint an assistant with whom she can share her toil. This assistant might perhaps be called the exhibition curator.

At the yearly convention the officers will choose a jury from the members present, and this jury will decide on changes in the exhibitions, which changes will go into effect during the following summer when the vacations give the best opportunity for overhauling the exhibits. If possible this jury should include at least one professional artist, a teacher and an advisor of the CAA advisory board.

It was also decided by the officers to organize a new region to embrace Colorado, Wyoming, Montana and Kansas, and to be known as the Mountain region. The executive board has the details of this organization under consideration.

It was further decided that the edi-

tor be instructed to send complimentary copies of each issue to the following periodicals: The Catholic Worker, Integrity, Today, The N.C.W.C. News Service in this country, Blackfriars in Oxford, and Monsignor Belvedere of the Pontifical Archeological Institute in Rome.

Finally, the officers decided that it would probably be best if conventions for the next few years were held at Thanksgiving time, or shortly before or after, this being apparently the most convenient time for the greatest number of members. We are most happy to accept the very generous invitation of Sister Augusta who will be our hostess for the 1948 Fall convention at Mount Saint Joseph, Ohio.

CHRISTMAS SONNET

O Mother of Fair Love, it was not alone
Christ whom you mothered on the first Christmas night,
not alone the Orient, the Splendor that outshone
daylight and suns and all created light.
It was not only this new dearness, kissed and held
in love and lullabies among the straw,
warmed by the breath of oxen that still smelled
of clover and sweet fields. But in deep awe
there crept in with the shepherd and his sheep
and bowed down with the oriental king
your other children who will always keep
the joy of your mysterious mothering,
cause of our joy, heaven's gate, at once our mother,
on that first Christmas night through Christ, our Brother.

Sister Maris Stella*

**America*, Dec. 21, 1940

Questions and Answers

1.

Q. Is not Gothic the most perfect style of architecture for the expression of Catholic religion? How do you explain a style of architecture in terms of the causes? Should we not build Gothic churches today rather than in Italian and modern styles?

A. An architectural style is the way the designers of a given time and place see solutions to architectural problems. The characteristic way of seeing solutions has four principal elements: (1) the particular needs to be served, (2) the particular materials to be shaped, (3) the particular means used to shape them, and (4) a kind of spontaneous order which the minds of men of a particular tradition give to their products.

Take Gothic for example. The need was for large well-lighted fireproof buildings in a rainy, northern climate. The material was quarried stone. The efficient means was the strength, skill and knowledge of the men of the great stone masons' guilds. The need and the technique resulted in a particular kind of engineering in stone, and a particular imaginative quality gave this engineering a special flavor. The broth tastes of the pot in which it has simmered.

The Gothic style is thus an architectural form, produced by a Gothic mind, solving a Gothic problem by means of free Gothic artists. The Gothic style is the formal cause of Gothic architecture in general.

It was not a form which was produced in a single mind (as the idea of a single painting might be), but was developed over many generations as a tradition resulting from the work of many men on similar problems. Gothic sickened and finally died, when its technical were deemed more important than its final causes.

At its noblest Gothic was certainly one of the finest architectural expression of Christian religion; but it is probably safer to say that it was among the great styles, than that it was preeminent. It was the style of a certain epoch, and could only live in that epoch. We can assert that it was superior to all styles that have come after it, because the subsequent modes of building were not concerned with architectunral veracity nor with humility. Between 1840 and 1910 there were no styles, only a morass of eclecticism. The present "modern" method of building may be called a style, and is consistent with veracity, but it is materialistic in its ignorance of the role of ornament in art.

We should not study the shapes of old buildings, but the theolgy of old builders. We should not build Gothic churches today, simply because we cannot. We have the same material, and many of the same final causes, but we utterly lack the needed efficient causes. Free Gothic carving cannot be produced by men at drafting tables designing for men at pointing machines. We should build today with great simplicity, utter veracity, and with a legible use of those symbols which the Catholic liturgy really demands. If we will do this for a generation or so, we will have a true style of sacred architecture again. We will

not achieve it by representing a Gothic revival which was always a mistake, and is now happily defunct.

2.

Q. The "President's Page" of the Michaelmas C.A.Q. must have distressed many readers.

The president's main points seem to be three. (1) Danger of borrowing from non-Christian sources. (2) Need to keep strictly to Aristotle and St. Thomas. (3) Importance of Aristotelian notion of "happiness" and consequent superiority of the arts of delight or pleasure to useful or didactic arts.

(1) The problem of non-Christian religions is by no means settled by merely quoting Psalm 95 (or I. Paral. 16). It is one thing to say that "All the gods of the peoples are things of nought" (such, according to Catholic scholars, is the real meaning of the Hebrew); it is another thing to suggest that no one apart from Jews and Christians can have any true knowledge of God or be worth quoting by Christians. The text from the Psalm is amplified by St. Paul (I Cor. 8:4-7 and 10:19-20); yet St. Paul himself thought that certain pagan Athenians sacrificed to the true God, and he quoted with approval a theological statement by a Greek pagan poet, Aratus.

Moreover, in the canon of the Mass, the Christian sacrifice is related to the sacrifices of Abel, Abraham and Melchisedech. Abraham was a Jew, but what was the status of Abel and Melchisedech? Again, what was the status of the Magi?

It is worth recalling that St. Thomas himself was held suspect by some contemporaries precisely because he drew upon Aristotle — a pagan thinker much prized by Moslem thinkers, and hence doubly sinister.

The whole question of non-Christian religions and of man's "natural desire for God" is obviously both important and delicate. It is still being explored by Catholic scholars and theologians, and it would be rash for ordinary Catholics to rush ahead in this ill-mapped territory. But anyone may see the difference between the lofty monotheism and high morals of some non-Christian societies and in contrast, the kind of Gentile religion best known to the Biblical Israelites—real polytheism with infamous rites such as those of Moloch, which may well be called Satanic.

Not all Catholics are bound to be interested in such matters. Those who are interested must firmly hold to the common teaching of the Church on the nature of the Incarnation and the meaning of the divine Faith; they may then proceed with security to read such scholarly Catholic works as Father Schmidt's *Origin and Growth of Religion,* Otto Karrer's *Religions of Mankind,* Christopher Dawson's *Enquiries,* or the excellent series of pamphlets on *Comparative Religion* published in England by the Catholic Truth Society. In all these works they will find a view of non-Christian religions which is better informed, more authoritative and more respectful than that suggested by the president.

(2) The president lumps together, on the one side, Platonism, puritanism, pharisaism and "all false religions"; on the other, Aristotle, the Fathers, St. Thomas, the Scriptures. He says nothing of Plato's influence on various Fathers and on St. Thomas himself; he

gives no hint that in certain matters St. Thomas did not follow Aristotle and that in certain other matters the church has not followed St. Thomas.

Let me quote at this point a few sentences from Professor Hilary Armstrong, a distinguished Catholic scholar with a specialized knowledge of Plato and Plotinus. "Most of those who have studied the subject agree that the Neo-Platonic element in St. Thomas's philosophical inheritance is an important one . . . We must avoid that old-fashioned and dangerously erroneous view of the history of traditional European philosophy which sees it as a continual conflict between Platonism and Aristotelianism. The relation between the two is rather one of continual fruitful interaction with a great deal of incidental controversy on matters of very various importance . . . We must not let disputes between Christian Platonists and Aristotelians on a few admittedly important points blind us to the large amount which they have in common."

In the matter of art which is our special concern, we should do well to recognize that while the main principles of St. Thomas and Aristotle are most precious and luminous, there are some passages where both disappoint us—sometimes through difficulty in the text, sometimes through our unfamiliarity with the conditions referred to and the absence of such illustrations as would be clearest to ourselves. Thus the rather long section on music at the end of Aristotle's *Politics* is in several places baffling and would not be endorsed as a whole by any school of thought. Again, in II-11, 91, 2, St. Thomas has some remarks on church music which have in fact been overruled by the Church.

On the other hand, both St. Thomas and Aristotle wrote a little verse (one of Aristotle's three extant pieces, believe it or not, is concerned with praise of Plato). We should have been most interested to find either of them making some reference to this in their prose works; but no, not a word.

(3) Eudaemonism and all that. The notion of "happiness" as the highest good was not invented by Aristotle but was taken over by him from "the majority of mankind" (Eth. I, iv, 2). His personal task was to discuss and criticise the rival conceptions of happiness as (a) pleasure, (b) honour, (c) wealth, (d) contemplation. In his later remarks, the president fails to dissociate himself clearly from "the many and the most vulgar" who equate happiness with pleasure, thus "slavishly preferring a life fit for beasts" (Ethl. I, v, 1-3).

In the circumstances, it seems dangerous to say with the president that "Whatever contributes to human happiness has sufficient reason for being." What a text for the sensation-hunter! The phrase can of course be defended if it be explained what true happiness means for the philosopher and for the Christian. Doubtless Aristotle's happiners would have seemed too austere to the average Greek, and the Christian's happiness too austere to Aristotle. For the Christian, remember, has new standards there. "Blessed are the mourners . . . Blessed are the persecuted . . ." Or think of the eighth chapter of the *Little Flowers of St. Francis* and of what things Brother Leo was told to write that "perfect joy is not there." (And incidentally, isn't that chapter, in the original Latin or in the early Italian or even in a modern translation, a piece of prose that gives more delight to the sensitive

reader than the essays of a Lamb or a Stevenson, written for delight alone?)

Pleasure and use in general. It is true that according to St. Thomas (I-II, 31, 6,c,), animals other than man find sensuous delight in things only in so far as they are useful—useful, that is, towards the preservation of their kind. But from St. Thomas' point of view it is meaningless to suggest that the brute is bound by "considerations of mere usefulness," because brutes cannot be said to *consider* and moreover cannot be said to *use* things, since *use* implies the directing of means to an end (I-II, 16, 2). The beast seeks and enjoys what is *in fact* useful for it; man alone seeks and enjoys the useful *as such,* apprehending it as a means to something nobler than itself. And the knowledge that such and such a thing is useful gives a certain intellectual pleasure.

As for pleasure and use in art, the main position should have been made clear in the reply sent to a question in the Christmas 1946 issue of *C.A.Q.* (Vol. X, No. 1, p. 21, question 2). But this reply was somewhat interfered with by an addition quoting a passage from the beginning of the *Metaphysics* where Aristotle seems to speak of non-useful arts as having a higher status than useful ones.

But again the truth is not so simple. Aristotle is here writing more or less as a historian or anthropologist, suggesting probable stages in the development of civilization. This sentence or two may be compared with the longer passage in the *Republic* (Book II) where Plato describes the luxurious society following after (or, if you like, superimposed upon) a simpler stage of society. If we accept this as historical reconstruction (which of course we are not bound to do), we still need not approve the scale of values described. Applied to Plato's description, for instance, Aristotle's generalization would mean that the providers of "perfumes, unguents and sweetmeats," and so on would be more looked up to than the peasants, weavers and cobblers of the primitive community. In our own time, we see that the clerks and advertisers connected with sports and cosmetics are usually given a higher status than the mere tiller of the soil. Quite so; psychologically it is understandable; but we need not, as Catholic moralists, endorse those popular standards. It is hard to decide how much Aristotle may have included under "arts for recreation," if "recreation" be the right word. The later Latin translator in the Parma edition of St. Thomas took the reference to be to voluptuous living, *ad degendum voluptuarie.* But the earlier translator followed by St. Thomas himself took these arts to aim not at "recreation" but at "introduction" to the speculative sciences—the art of logic and so forth, St. Thomas suggests. For one of the linguistic traps in Thomist-Aristotelian philosophy is that the word "art," apart from its better known uses, is sometimes used without warning for one of the "liberal" arts, e.g. grammar, arithmetic or logic.

I fear all this may seem over-intricate to some readers, but the passage in question does happen to be full of pitfalls, and for that reason I myself should never have chosen it as the basis of any argument whatever. In contrast to these intricacies, I may perhaps usefully quote two simple statements on Aristotle's position, the author in each case being a specialist in the study of Aristotle's text but

standing outside any particular theory of art. "There is nothing to show that aesthetic contemplation formed for Aristotle any part of the ideal life" (Sir David Ross). "On the whole, Aristotle does not distinguish the artist, in the modern sense of the term, from the craftsman. He does not conceive of an aesthetic activity which is self-justifying and *sui generis*" (G. R. G. Mure).

More generally: The antithesis between pleasure and use is a misleading one. The successful work of art will be both delightful and useful—"useful," as has often been said before, having a very wide sense. We may indeed leave a lawful place for specific arts of recreation and entertainment as such — Punch and Judy shows, funny men and what not. Their "use" is to prepare us for work by relaxation. If the function of certain modern "highbrow" painting and music is of the same kind, let us be honest and say so. There is a place for such things, but it need not be a higher one—though it be more fashionable—than that of things of more obvious use. (Not everyone quitting the active life is practising the contemplative; many are merely idling or wool-gathering.) But we suggest that the art which gives the purest and intensest pleasure to the well-ordered mind is in fact the art whose purpose is not in the first place relaxation. Consider the art of Dante, of the English mystics, of primitive European paintings, of the sculpture and architecture of the Middle Ages; consider in contrast the modern works—romantic, Victorian or contemporary—made solely "for our delight." Isn't the evidence clear? Narrow didacticism may be the devil, but didactic art in an ampler sense embraces the noblest works of mankind.

A. The president and editor would prefer to let this long comment stand on its merits — of which it has many—than to try to "answer" the particular theological errors engendered by the haste in which it had to be composed. For example, people outside the Church can indeed have a knowledge of the true God; in fact their failure to do so is inexcusable, says St. Paul. But their knowledge is either (a) primitive revelation distorted or adulterated or partial (incomplete, no matter how "lofty") or (b) purely philosophical: for there is no lost revelation, no revelation not given to God's Church. Of such kinds was Aratus's statement; and it would be embracing the crudest and most disgraceful syncretism to believe that St. Paul was eking out his knowledge of divine things from Greek theology. Nor did St. Paul apparently think that certain Athenians sacrificed to the true God; he was using their practice of sacrificing to the unknown (i.e., uncertain) God (when in doubt as to which of their many divinities they would most appropriately approach) as a point of departure for a discussion of the one true God.

The non-Jews of the Old Testament mentioned were of course not exponents of non-Judaeo-Christian religions called in to supplement the deficiencies of Judaeo-Christian revelation! On the contrary they were men especially called and inspired by God to play a part in that revelation.

St. Thomas drew upon Aristotle to *confute* Moslem thinkers. And he drew upon the Stagyrite as a philosopher, just as the President's Page did; had he drawn upon him as a Greek theologian (or as a Moslem theologian!) the argument might have

been to the point. The Platonism of St. Thomas was simply not in question. As Sertillanges says (*Les grandes theses de la philosophie thomiste*), Thomism is Platonism completed and reaffirmed. But precisely here St. Thomas did *not* follow Plato.

Never did the Church follow St. Thomas or any other thinker. St. Thomas followed the Church! The Church approves of St. Thomas only as an expositor of the divine doctrines of which *She* is sole depository.

The point the argument neglects is that man was created to contemplate forms — an idea ubiquitous in St. Thomas. Sometimes these forms are man-contrived so as to be more available to the contemplator (and may or may not serve a *further* purpose.) The ultimate value of these forms-to-be-contemplated is of course that they, like minor epiphanies, participate the divine perfection in ways suited to everyday human experience.

•

Q. Please tell me what the CAA is really trying to do. It claims to offer a substitute for secular art, but actually it seems to do little more than boost Father Catich's ideas on calligraphy, Miss Bethune's on flat tempera painting, and Mr. Carey's on symbolism. Isn't there a bit more to Catholic art than this?

A. The CAA exists to persuade Catholics that no activity is right unless it accepts a place of proper subordination to the will of God. No activity, except the seeking of God, can be an end in itself. To live, men have to make things; and it is right that this making should bring both livelihood and pleasure, but the good of the thing to be made, God's will regarding it, must be the first consideration. Making a thing primarily for gain or for pleasure is a secular not a Catholic activity. Most factory production is un-Catholic for the one reason and most studio production is un-Catholic for the other. The CAA exists to convince Catholics of these unfamiliar but unquestionably Catholic truths.

Most Catholics take their ideas on art from the secular studio and museum-world. Many of the techniques used by secular artists are inherently unsuited to the clarification of artistic ideas, and all are accompanied by confusing emotional associations. Stone carving is a better educational means than clay modelling, tempera than oils, calligraphy than life drawing. We have hammered on tempera and penmanship partly because these are in themselves such illuminating techniques, and partly because in Father Catich and Miss Bethune we have such able technicians. Who would rejoice more, the editor or his readers, if the membership produced many Catiches and many Bethunes, each with his own skill?

As for Mr. Carey and symbolism, the forgetting of the place of analogy in production, thought and life is one of the chief marks of secularism. We must help all to remember it. What better means is there of understanding the swamp in which we flounder, and of finding the way out of it into fair, firm ground? If there is a better means we would like to be told what it is, and have plenty of articles illustrating it.

•

C. A. A. Notes

It is with the greatest pleasure that we surrender the editorship of The Catholic Art Quarterly to one who, to take one thing with another, is probably the outstanding Catholic artist in the United States—Ade de Bethune. It is indeed an honor to have preceded her. All the business of the quarterly should fare well in her capable hands.

•

William Scheve of Purcell high school, Cincinnati, and Peggy Malone of Seton high school, Cincinnati, were awarded top honors in the Christmas card contest sponsored by the Catholic Art Association's East Central region. Judges were Sister Augusta, S.C., Msgr. Francis A. Reardon, Price Hill, O., and three Cincinnati artists: Stephen Bridges, Carl Zimmerman and Leo Murphy.

•

The Catholic Art Quarterly was pleased to receive during the Christmas time pages from the *Architectural Record* bearing "Toward a New Architecture of Worship" by Barry Byrne. We received also the Christmas greetings of Graham Carey, of Ade Bethune and of the *New Yorker* magazine.

•

Our late issuance was explained at the recent national convention. Last fall the editor asked for immediate release from his duties, feeling that he would be unable to get out the present issue. Relief was afforded only with the forthcoming Easter issue, however; and, so, we have made do the best we could.

•

The great news of the day is of course the new Encyclical which treats of Catholic art. Not the views of the artist but the needs of the faithful are the governing principles of Catholic art, the Holy Father tells us (and if these were not at variance, he would not have made the distinction!)

•

We were greatly pleased to see the articles on Ade de Bethune & Barry Byrne printed in *Today*.

•

Altar and Home, with very nice symbols and calligraphy by Sister Leonarda of Yankton S. D., who so ably demonstrated writing and lettering at the last two national conventions, is available at Conception Abbey, Conception, Mo., for fifty cents a year, twelve issues.

•

The first annual Berliner and Lanigan awards, of $250 for art and $250 for research, are offered any student in a Catholic college for entries received before April 15, 1948. Entry blanks and rules are available from Berliner and Lanigan, Nevada City, California. Their announcement says:

"The purpose of this competition is to demonstrate some of the ways in which a Christian education can make an impact upon the temporal city—an impact making integral Christian culture more attainable.

"The man who wishes to live a life of integral Christianity knows that certain changes must be made in his material surroundings. Impetus for a revival of Christianity in art, economics and politics must come from the application of the changeless principles of Truth and the supernaturally revealed ones to the various places,

things, and institutions of the modern world. And perhaps one purpose of the Catholic College is to train Christians to make such applications.

"It may show, through one particular instance (the vitalizing of the product of the printing press) how Christian inspiration can help form a temporal community befitting the sons of God and Heirs of Heaven."

•

CONTRIBUTORS

"The First Decade of the CAA" was a talk appropriately given by the Foundress, Sister Esther, at the national convention in Tulsa. She reaffirms the basic principles of the association. Ann Grill, head of the art department at Barat college, vice president of the Liturgical Arts society and instructor of design at the Art institute of Chicago, tells us "What We Can Do About Catholic Art." Sister Mary Compassion, O.P., reproductions of whose paintings featured the gallery pages of our Michaelmas issue, has kindly loaned us chapters of a forthcoming book, the last of which appears in this issue.

Our president contributes, aside from his various reports, an iconographic defense of the Foster Father of Christ. Sister Maris Stella has kindly sent us Christmas poetry; we consider the reprinting of several of Sister's poems an achievement of our tenure. We believe she is considered among a dozen or so of our best living Catholic American poets. "Some Suggestions on Teaching Design" is another paper read at the national convention and bears the authority of Ade de Bethune.

•

Many will fear that the CAQ in the heraldry article is reviving a language that died with the medieval knights and that such a language is inconsistent with democracy because it calls to mind too many references to royalty, servility, class distinctions. Some others will be repelled because there is much snobbishness attached to English heraldry. Actually heraldry is much closer to democracy than one would suspect. The Swiss, who form one of the oldest living democracies, trace their democratic lineage back to 1291. They are very fond of heraldry and have kept it as a living and popular language ever since—perhaps better than any other nation.

When heraldry is narrowed down and stiffened by foolish snobbery it deteriorates and becomes a dead language. Part of the American distaste for heraldry is to be traced to the Revolutionary war and the ensuing era of isolation.

Heraldry actually is a much more lively language in the present day than many suppose, albeit not recognized as such. For example, the badges used in the Army for squadrons, regiments, painted on airplanes, tanks, etc., are all living examples of modern heraldic usage. What are trademarks such as the Red Cross, Master's Voice, but heraldic devices used to distinguish one individual from a class? Football teams are called Bears, Eagles, Lions, Rams, Hawks, etc.

So long as heraldry remains popular—and democratic, if you wish—it remains living. But modern heraldry should be based on historic application and appreciation of the traditional shapes underlying its use. Done contrary to this manner it too readily degenerates into superstituous mumbo-jumbo, without meaning, and hence dead to us. The present article by Ade de Bethune—the first installment of a series—will do much to dispel wrong notions about a most valuable and necessary graphic aid.